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THE FIREFLY

A COMEDY OPERA BY
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G. SCHIRMER, INC., NEW YORK

THE FIREFLY
A COMEDY-OPERA IN THREE ACTS

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by
OTTO HAUERBACH

THE MUSIC
by
RUDOLF FRIML



Vocal Score

G. SCHIRMER, INC., NEW YORK

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Printed in the U. S. A.

THE FIREFLY
PRODUCED FOR THE FIRST TIME
AT THE EMPIRE THEATRE, SYRACUSE, N. Y.
OCTOBER 14, 1912
UNDER THE MANAGEMENT OF
ARTHUR HAMMERSTEIN
AND
UNDER THE STAGE-DIRECTION
OF
FRED G. LATHAM

MUSICAL CONDUCTOR
GAETANO MEROLA
THE DANCES ARRANGED BY
SIGNOR ALBERTIERI

ORIGINAL CAST OF CHARACTERS

(In the Order of Their Appearance)

S S SYBIL VAN DARE	VERA DE ROSA
S S SUZETTE (Maid to Geraldine)	RUBY NORTON
T PIETRO (Valet to Mr. Thurston)	SAMMY LEE
A Mrs. OGLESBY VAN DARE (Sybil's Mother)	KATHERINE STEWART
B JENKINS (Confidential Secretary)	ROY ATWELL
S GERALDINE VAN DARE (Mrs. Van Dare's Niece)	AUDREY MAPLE
T JACK TRAVERS (Her Sweetheart)	CRAIG CAMPBELL
B JOHN THURSTON (His Uncle)	MELVILLE STEWART
B HERR FRANZ (A Choirmaster)	HENRY VOGEL
ANTONIO COLUMBO (A Pickpocket)	IRENE CASSINI
CORRELLI (Nina's Guardian)	GEORGE WILLIAMS
AND	
S NINA (A Street Singer)	EMMA TRENTINI

SYNOPSIS OF SCENES

ACT I

RECREATION PIER—FOOT OF 23^d STREET, NEW YORK

ACT II

THE VAN DARE ESTATE—BERMUDA

Three Weeks Later

ACT III

THE VAN DARE HOME—NEW YORK

Three Years Later

TIME: THE PRESENT

MUSICAL NUMBERS

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3 4	LOVE IS LIKE A FIREFLY	Nina 44
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The Firefly

Book by
Otto Hauerbach

Music by
Rudolf Friml

No. 1. Overture

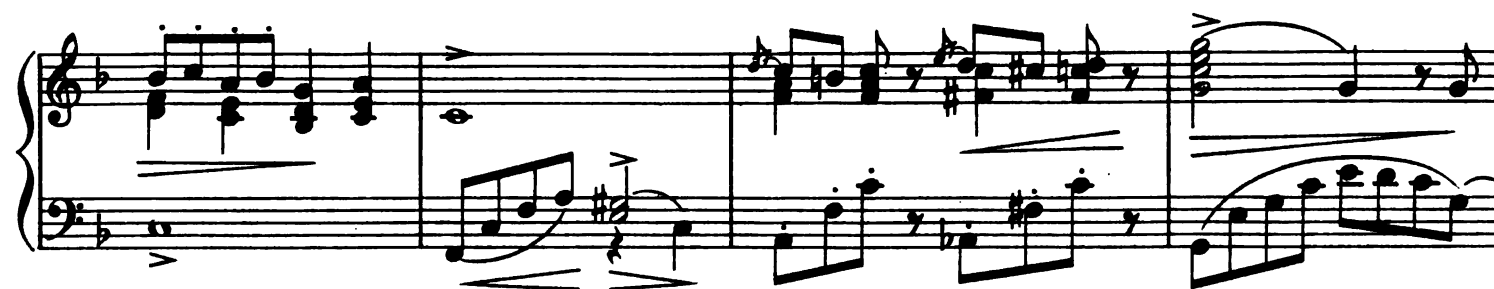
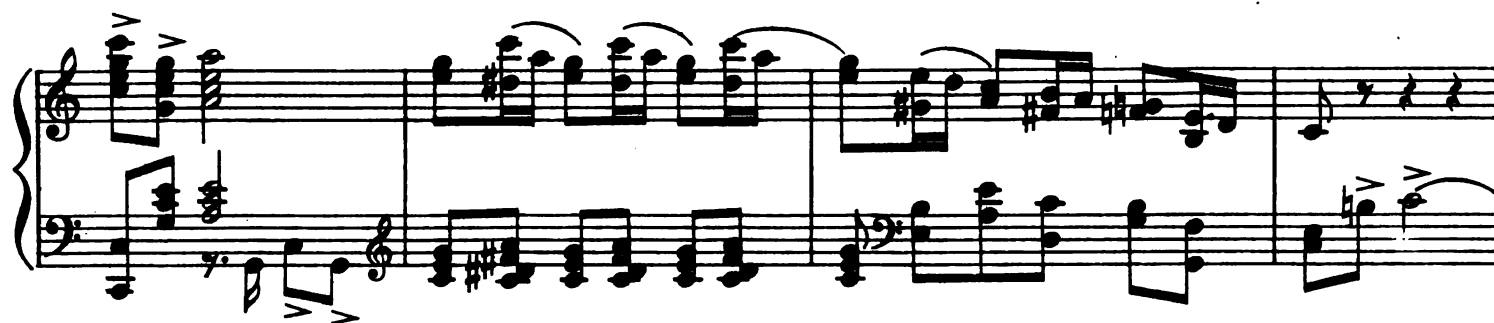
Alla Polacca

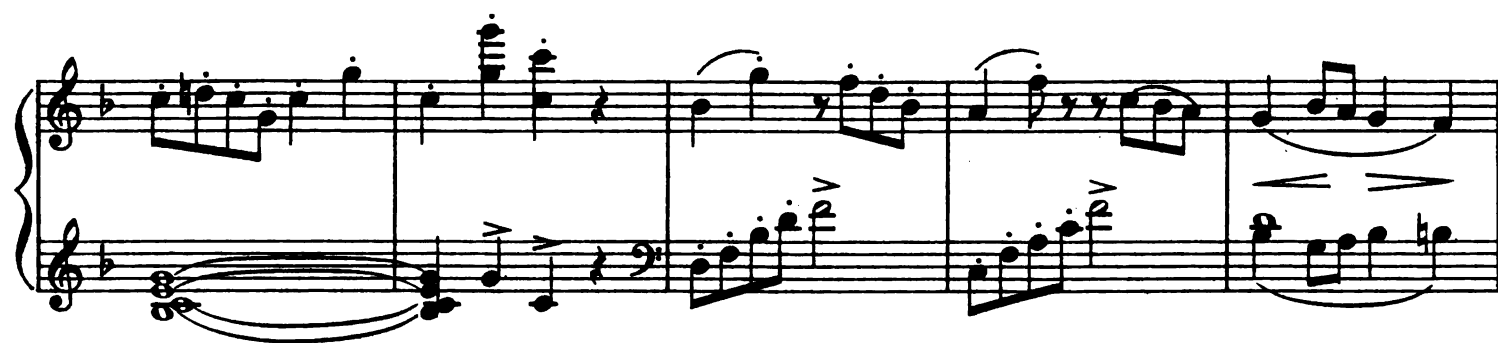
p *poco* *a* *poco* *cresc.*

Timp.

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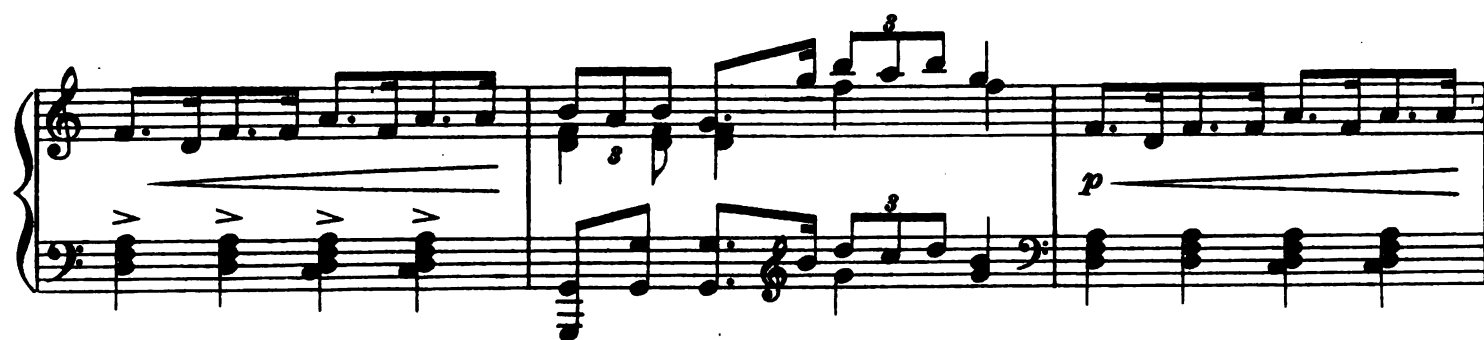
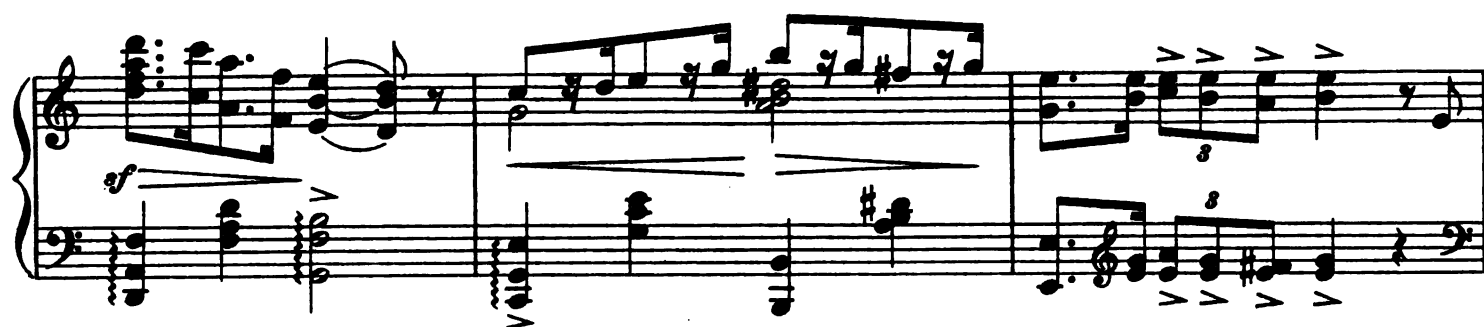
First system of musical notation. The tempo is marked *a tempo*. The music features a piano introduction with a crescendo leading to a more complex texture.

Second system of musical notation. The music continues with a forte (*f*) section, followed by a *p. animato* (piano, animated) section.

Third system of musical notation. The section is labeled "Cornets" and "Orch." (Orchestra). The music features a piano introduction with a crescendo leading to a more complex texture.

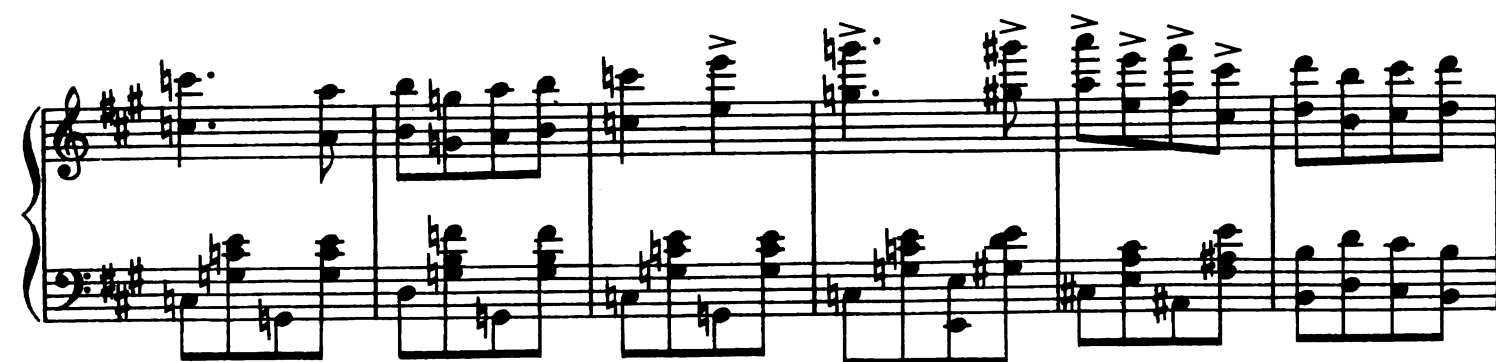
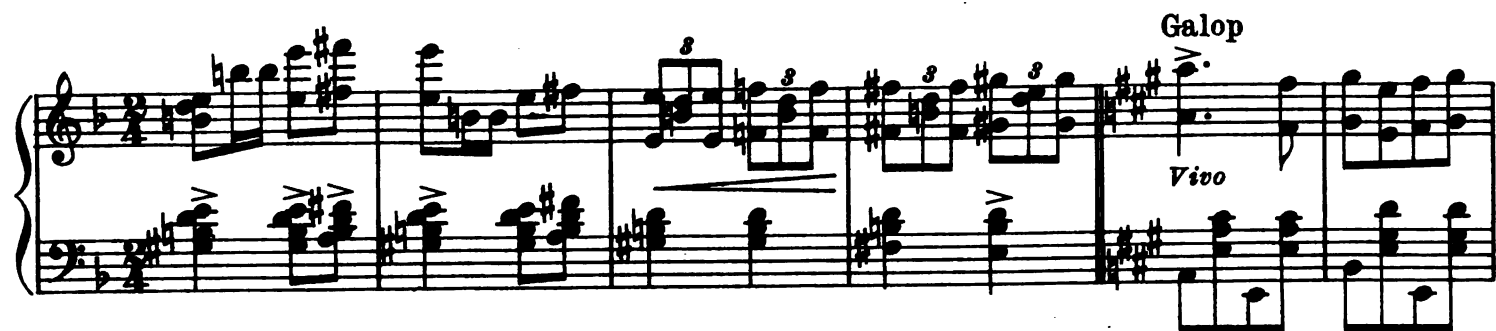
Fourth system of musical notation. The tempo is marked *a tempo*. The music features a piano introduction with a crescendo leading to a more complex texture.

Fifth system of musical notation. The music continues with a forte (*f*) section, followed by a *ff* (fortissimo) section.



Tempo di Valse





Act I

No. 1a. Opening Chorus

Alla Tarantella

"A Trip to Bermuda"

The musical score is written for piano and features six systems of music. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by a lively, dance-like tempo indicated by the 'Alla Tarantella' marking. The melody in the treble staff is often played in a staccato or eighth-note pattern, while the bass staff provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a final cadence in the sixth system.

INTRODUCTION

Allegro moderato

The piano introduction consists of four systems of staves. The first system features a timpani part (Timp.) in the bass clef and a piano part in the treble and bass clefs. The tempo is marked 'Allegro moderato'. Dynamics include *p* (piano) and *f* (forte). The second system continues the piano part with a crescendo (*cresc.*) leading to a forte (*f*) section. The third system shows a complex piano texture with many sixteenth notes. The fourth system features a very fast, sixteenth-note piano part marked *fff* (fortississimo) in the treble clef, with a piano part in the bass clef marked *p* (piano).

The vocal introduction features four parts: Captain, Tenor, Chorus of Men, and Bass. The Captain's part is in the treble clef, starting with a rest and then singing 'Eyes front! eyes front! Our'. The Tenor part is in the treble clef, starting with a rest and then singing 'Ston-i-ly stare! Head in the air! Our'. The Chorus of Men part is in the bass clef, starting with a rest and then singing 'Ston-i-ly stare! Head in the air! Our'. The Bass part is in the bass clef, starting with a rest and then singing 'Ston-i-ly stare! Head in the air! Our'. The piano accompaniment is in the treble and bass clefs, providing a rhythmic foundation for the vocal parts.

Ct. chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

chest all in-flat-ing, Re-spect-ful-ly wait-ing The com-ing of Mrs. Van Dare. There!

Ct. Right face! left face! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

Right on the spot! Done like a shot! We stand all at-tention, And

Ct. mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

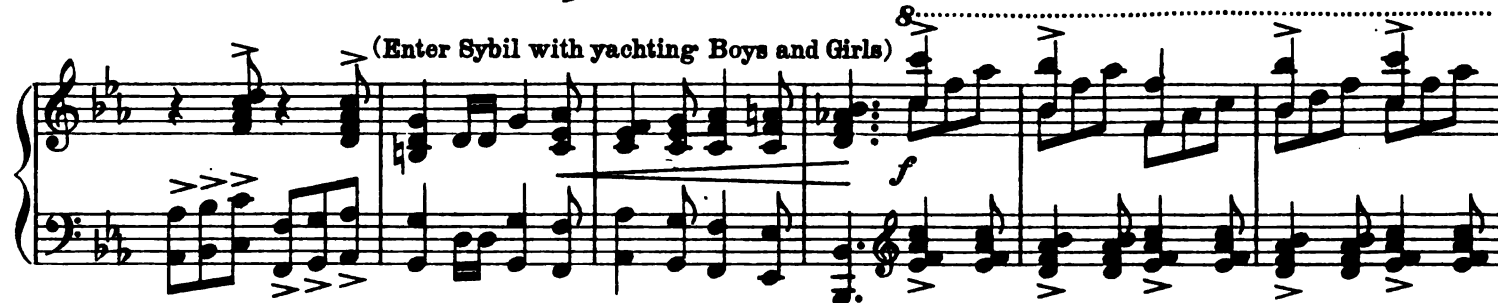
mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

mental-ly mention The lady wot's owning the yacht. What? The lady wot's owning the yacht!

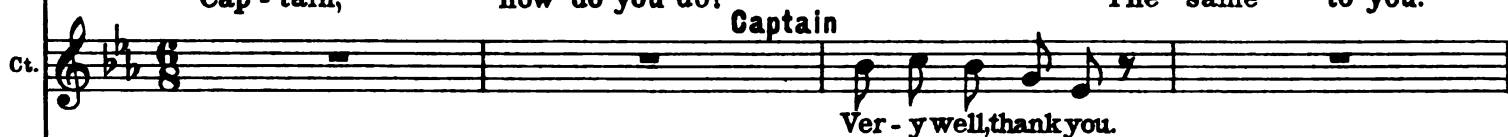
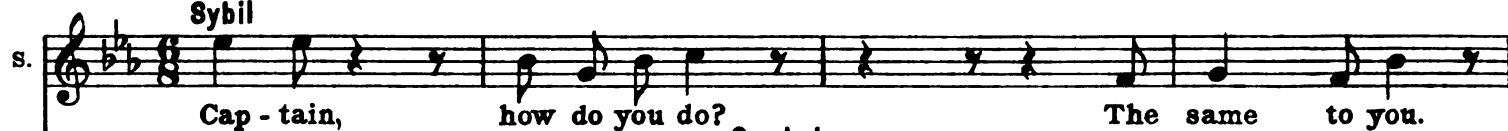
(A policeman enters and drives the crowd away)



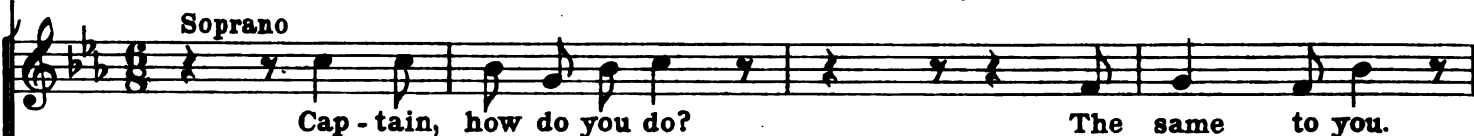
(Enter Sybil with yachting Boys and Girls)



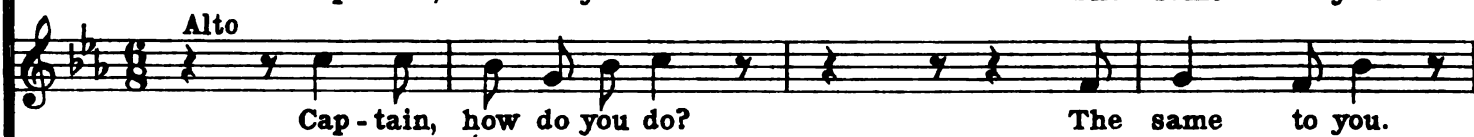
Sybil



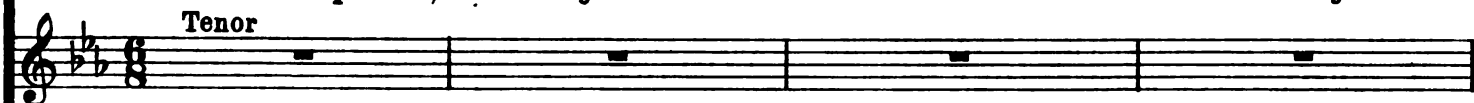
Soprano



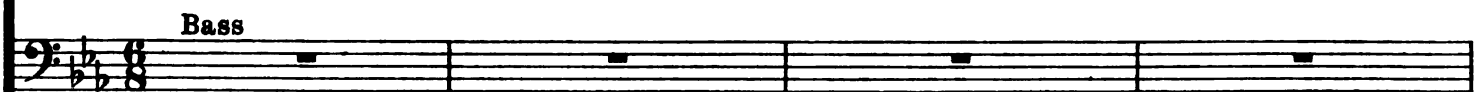
Alto



Tenor



Bass



S. My heart's all a - flut-ter! Cap-tain, get

T.

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap-tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter! Cap-tain!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

Our hearts are all in a flut - ter, Our joy we scarce-ly ut - ter!

S. ready to clear, All ready to clear,

T. All's ready, my la - dy! All ready to clear,

All ready to clear,

All ready to clear,

All ready to clear,

All ready to clear,

All ready to clear,

S. all read-y to clear, all read-y to clear! —

Ct. all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

all read-y to clear, all read-y to clear! —

ff *cresc.*

S. A - way for a love-ly o-cean cruise! —

Ct. The sweep of the soft salt

A - way for a love-ly o-cean cruise! —

A - way for a love-ly o-cean cruise! —

The sweep of the soft salt

The sweep of the soft salt

ff *p*

S. How it teas-es, Gen-tly pleas-es, oh! _____ A

Ct. breez - es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! _____ A

Ct. breez - es, How it teas-es, Gen-tly pleas-es.

S. How it teas-es, Gen-tly pleas-es, oh! _____ A

Ct. breez - es, How it teas-es, Gen-tly pleas-es.

breez - es, How it teas-es, Gen-tly pleas-es.

S. trip to Ber-mu - da who'd re - fuse! _____ Let's a - way,

Ct. The land of cor-al mer-maid bow - ers.

S. trip to Ber-mu - da who'd re - fuse! _____ Let's a - way,

Ct. trip to Ber-mu - da who'd re - fuse! _____ Let's a - way,

The land of cor-al mer-maid bow - ers.

The land of cor-al mer-maid bow - ers.

S. let's a - - way! The

Ct. Let's a-way! A - way for the love-ly o-cean cruisel.

let's a - - way! The

let's a - - way! The

Let's a-way! A - way for the love-ly o-cean cruisel.

Let's a-way! A - way for the love-ly o-cean cruisel.

S. sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

Ct. How it teas-es, Gen-tly pleas-es. Oh!

sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

sweep of the soft salt breez - es, How it teas-es, Gen-tly pleas-es.

How it teas-es, Gen-tly pleas-es. Oh!

How it teas-es, Gen-tly pleas-es. Oh!

S. A trip to Ber-mu-da who'd re-fuse? _____

Ct. The land of cor-al mer-maid bow-ers,

A trip to Ber-mu-da who'd re-fuse? _____

A trip to Ber-mu-da who'd re-fuse? _____

The land of cor-al mer-maid bow-ers,

The land of cor-al mer-maid bow-ers,

S. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Ct. Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way! We hate de-

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

Sun-shine show-ers, won-drous flow'rs. Let's a-way, let's a-way!

S. lay, we hate de - lay! A - way to Ber - mu - da,

Ct. We hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

lay, we hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

We hate de - lay! A - way to Ber - mu - da,

S. Isle of flowrs! Fair Ber - mu - da, *molto*

Ct. Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

Isle of flowrs! Fair Ber - mu - da,

S. *rit.* Isle of flowrs!

Ct. *rit.* Isle of flowrs!

rit. Isle of flowrs!

rit. Isle of flowrs!

rit. Isle of flowrs!

rit. Isle of flowrs!

rit. Isle of flowrs!

a tempo

S. **Sybil** Where is Miss Geral-dine?

Ss. **Suzette** My Mis-tress?

rit.

Ss. She has de-part-ed, To make some pur-chas-es that she'd for-got-ten.

Ss. With her she has tak-en Monsieur Trav-ers.

cresc.

Allegro

ad lib.

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Allegro

staccato

ad lib.

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

Jack shopping, Jack shopping! Ha ha ha ha! Ha ha ha ha!

staccato

Suzette

Sz. Pie-tro! Pietro

P. Su - zette!

rit.

alla Gavotta
a tempo

Par - don, I am va - let for Mis - ter Thurs - ton! He begs to ask if

you will wait - He has to be one mo - ment

late.

Soprano
He'll be one mo - ment late.

Alto
He'll be one mo - ment late.

Tenor
His va - let begs to state, His va - let begs to

Bass
His va - let begs to state, His va - let begs to

molto rit.

S. Why do they wait? _____

He'll be one mo-ment late.

He'll be one mo-ment late.

state, He'll be one mo-ment late.

state, He'll be one mo-ment late.

Cor. *molto rit.*

a tempo

S. A - - way for a love - ly o - cean cruise!—

Ct. Captain

The

We want to be a - way for a love - ly o - cean cruise!—

We want to be a - way for a love - ly o - cean cruise!—

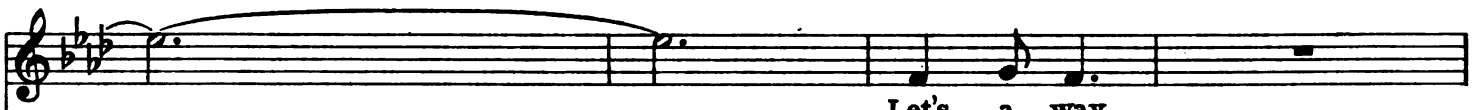
The


The

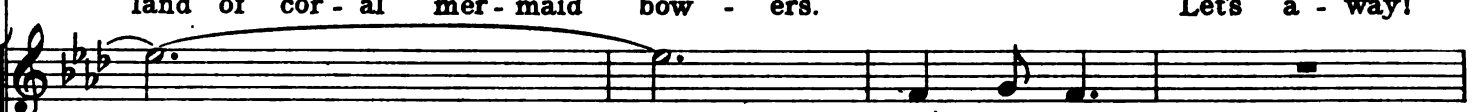
a tempo

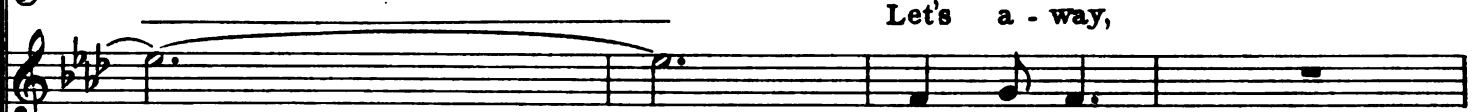
S. How it teas - es, Gen - tly pleas - es,
 Ct. sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,
 How it teas - es, Gen - tly pleas - es,
 How it teas - es, Gen - tly pleas - es,
 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,
 sweep of the soft salt breez - es, How it teas - es, Gen - tly pleas - es,

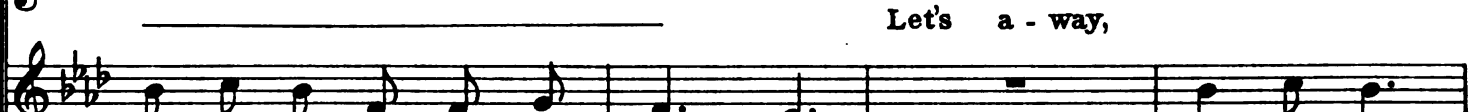
S. Oh! A trip to Ber-mu - da who'd re - fuse? —
 Ct. The
 Oh! A trip to Ber-mu - da who'd re - fuse? —
 Oh! A trip to Ber-mu - da who'd re - fuse? —
 The
 The

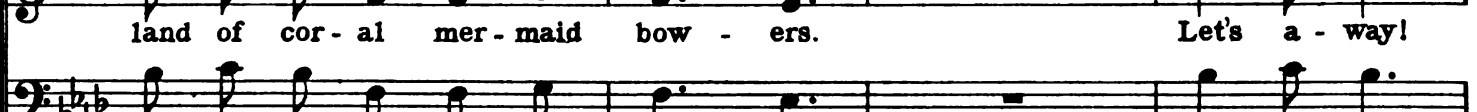
S.  Let's a - way,

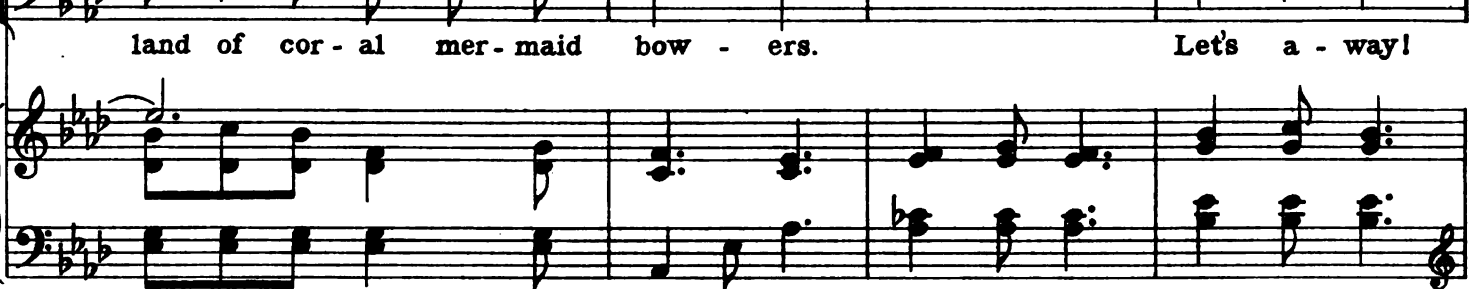
Ct.  land of cor - al mer - maid bow - ers. Let's a - way!

 Let's a - way,

 Let's a - way,

 land of cor - al mer - maid bow - ers. Let's a - way!

 land of cor - al mer - maid bow - ers. Let's a - way!



S.  let's a - - way! The

Ct.  A - way for the love - ly o - cean cruise!—

 let's a - - way! The

 let's a - - way! The

 let's a - - way! A - way for the love - ly o - cean cruise!—

 let's a - - way! A - way for the love - ly o - cean cruise!—



S. sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

Ct. How it teas - es, Gen - tly pleas - es.

sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

sweep of the soft salt breez - es. How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es.

How it teas - es, Gen - tly pleas - es.



S. A trip to Ber - mu - da who'd re - fuse?

Ct. The land of cor - al mer - maid

A trip to Ber - mu - da who'd re - fuse?

A trip to Ber - mu - da who'd re - fuse?

The land of cor - al mer - maid

The land of cor - al mer - maid



S. Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 Ct. bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,
 bow - ers, Sun - shine show - ers, won - drous flow'rs. Let's a - way,
cresc.

S. let's a - way! We hate de - lay, we hate de -
 Ct. let's a - way! We hate de - lay!
 let's a - way! We hate de - lay, we hate de -
 let's a - way! We hate de - lay, we hate de -
 let's a - way! We hate de - lay!
 let's a - way! We hate de - lay!
ff

S. lay! A - way to Ber - mu - da, Isle of flow'rs! —

Ct. — A - way to Ber - mu - da, Isle of flow'rs! —

lay! A - way to Ber - mu - da, Isle of

lay! A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

A - way to Ber - mu - da, Isle of

orosc.

S. Fair Ber - mu - - - - da,

Ct. Fair Ber - mu - - - - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

flow'rs! Fair Ber - mu - da,

s. Isle _____ of flow'rs!

ct. Isle _____ of flow'rs!

Isle _____ of flow'rs!

Isle _____ of flow'rs!

Isle _____ of flow'rs!

Isle _____ of flow'rs!

Incidental Music

Entrance of Geraldine

Incidental Music

Vivace

pp legato

cresc.

ff

The musical score consists of four systems of piano music. The first system is marked 'Vivace' and 'pp legato'. It features a treble staff with a melodic line of sixteenth notes and a bass staff with a supporting line of eighth notes. The second and third systems continue this pattern with various dynamic markings. The fourth system begins with a 'cresc.' marking and ends with a 'ff' (fortissimo) marking, indicating a significant increase in volume. The key signature is B-flat major (two flats), and the time signature is 4/4.

No. 2.

He Says Yes— She Says No

Geraldine, Jack and Chorus

Allegro vivace

The piano introduction consists of three staves. The top two staves are for the vocalists, showing whole and half notes. The bottom staff is for the piano accompaniment, featuring a lively melody with eighth and sixteenth notes, accented with 'v' marks. The tempo is marked 'Allegro vivace'.

Geraldine

This section contains the vocal lines for Geraldine (G.) and Jack (J.) and the piano accompaniment. Geraldine's line begins with 'I re-peat it, I re-peat it! I caught her smil-ing! Smiling!'. Jack's line begins with 'Laughing!'. The piano accompaniment features a rhythmic pattern with dynamic markings *p*, *ff*, and *p*. The tempo remains 'Allegro vivace'.

This section continues the vocal lines for Geraldine (G.) and Jack (J.) and the piano accompaniment. Geraldine's line begins with 'She's an imp be - guil-ing!'. Jack's line begins with 'I re - peat it, I re - peat it! I say she was laugh-ing!'. The piano accompaniment continues with the same rhythmic pattern and dynamic markings. The tempo remains 'Allegro vivace'.

G. Smiling! Smiling!

J. Laughing! Laughing!

SOPRANO & ALTO Girls Smil - ing! One says laugh and

TENOR Laughing! One says laugh and

BASS Men Laughing! One says laugh and

Chorus

G. one says smile, Each the oth - er does re - vile!

J. one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

one says smile, Each the oth - er does re - vile! Which of them shall we be - lieve?

mf

G. _____

J. _____

Not a smile!

'Twas a smile! _____ 'Twas a smile! _____

Sure-ly, Jack would not de-ceive!

Sure-ly, Jack would not de-ceive!

p *mf* *p*

G. _____

J. _____

I say yes! _____

I say no!

He says no! She says yes!

'Tis not so! He says no! She says yes!

'Tis not so! He says no! She says yes!

mf

G.

J.

There's a dif - f'rence, we all know.

How is one to know what's so?

How is one to know what's so?

How is one to know what's so?

G.

J.

There's a dif - f'rence, we all know.

know what's so?

For to laugh is but to chaff!

know what's so?

For to laugh is but to chaff!

G. *cresc.*
For to laugh is but to chaff, And a smile is

J. *cresc.*
For to laugh is but to chaff, And a smile is

And a smile is full of guile! *cresc.*
For to laugh is but to chaff, And a smile is

cresc.
For to laugh is but to chaff, And a smile is

cresc.
For to laugh is but to chaff, And a smile is

cresc.

G. *rit.*
full of guile! Oh!

J. *rit.*
full of guile! Oh!

rit.
full of guile! Oh!

rit.
full of guile! Oh!

rit.
full of guile! Oh!

rit.

a tempo

G. *a tempo*
I re-peat it, I re-peat it! I caught her smil-ing! Smil-ing!

J. *a tempo*
Laughing!

f a tempo

G. She's an imp be-guil-ing!

J. I re-peat it, I re-peat it! I say she was laugh-ing!

G. Smil-ing! Smil-ing! Smiling, smiling,

J. Laughing! Laughing, laughing, laughing,

Girls

Men

Smiling, smiling,

Laughing, laughing,

Laughing, laughing,

p cresc.

G. smiling, smiling! It was a smile!

J. laughing, laughing! It was no smile!

smiling, smiling! It was a smile!

laughing, laughing! It was no smile!

laughing, laughing! It was no smile!

G. 'Twas a smile!

J. 'Twas no smile!

a smile!

no smile!

no smile!

ff *ff* *ff*

No. 3. Song with Chorus

"Call Me Uncle"

Thurston, Sybil and Chorus

Tempo di Marcia

Thurston

1. Won't you in - tro -
2. I'm a man of

sempre staccato

Sybil

Cer - tain - ly!
And sin - cere.

duce me now, my trea - sure?
na - ture el - e - ment - al,

pp

La - dies, al - low me, may I have the plea - sure?
That is why you're so nice and com - pli - ment - al,

If you please!
I a - gree.

Thurston

T.  How d'ye do? Such a lot of
Cer - tain - ly, Ver - y rare dis -

Chorus of Women  How d'ye do?
As we see.

Chorus of Men (aside)  He's a tease!
So do we!



T.  ver - y pret - ty girls!
cern-ment then you show.

Chorus of Women  You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!

Chorus of Men  You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!

 You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!

 You are ver - y kind, Sir!
Not ex - act - ly blind, Sir!



T. I'm an old - time con - nois-seur of pearls.
You may find me not ex - act - ly slow.

Chorus of Women

Sure-ly we won't mind, Sir!
That is what we find, Sir!

Sure-ly we won't mind, Sir!
That is what we find, Sir!

T. Please for - give my free and eas - y,
Then I'm sure you'll un - der - stand me,

Chorus of Men

Sure - ly we won't mind, Sir!
That is what we find, Sir!

Sure - ly we won't mind, Sir!
That is what we find, Sir!

p *legato* *rit.*

T. Ver - y bright and breez-y way. It's be-cause my hair is streaked with gray.
And my Hand - y - An - dy way. It's be-cause my hair is streaked with gray.

rit.

REFRAIN
a tempo

39

T. 1-2. All the girl-ies call me "un-cle," Some-thing so quaint and dear,

T. Some-thing seems to hit me here, When all the girl-ies call me "un-cle";

T. Seems so nice and in-ti-mate and near.

Chorus of Women Bet-ter look out!

Chorus of Men
Here's a man we'll nave to be most care-ful a-bout!

Here's a man we'll have to be most care-ful a-bout!

Thurston *cresc.*

T. If you love me you will call me "un - cle," call me un - cle, call me

Chorus of Women Call him un - cle, call him

Chorus of Men Call him un - cle, call him

p cresc.

T. un - cle, un - cle! All the girl - ies call me "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

un - cle, un - cle! All the girl - ies call him "un - cle."

T. Some-thing so quaint and dear, Some-thing seems to hit me here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

Some-thing so quaint and dear, Some-thing seems to hit us here, When all the

T. girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

girl - ies call him "un - cle!" He's a man to fear!

DANCE

p *staccato*

cresc.

cresc.

ff

Incidental Music

Vivace

pp legato

cresc.

No. 4. Song

Love Is Like a Firefly

Nina

INTRODUCTION
Moderato

Piano

p

Cello

legato

r.h.

l.h.

cresc.

fz

The musical score is written for piano and includes a cello part. The introduction is in Moderato. The piano part begins with a *p* (piano) dynamic and a *legato* marking. The cello part is marked *Cello*. The score includes various dynamics such as *p*, *cresc.*, and *fz*. The piano part has a *legato* marking. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The piano part has a *legato* marking. The score includes various dynamics such as *p*, *cresc.*, and *fz*. The piano part has a *legato* marking. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Nina

f Ahl *pp* Ahl

Fl. *pp* *p* *pp*

Harp

N. Ahl Ahl Ahl

Ob. *p*

N.

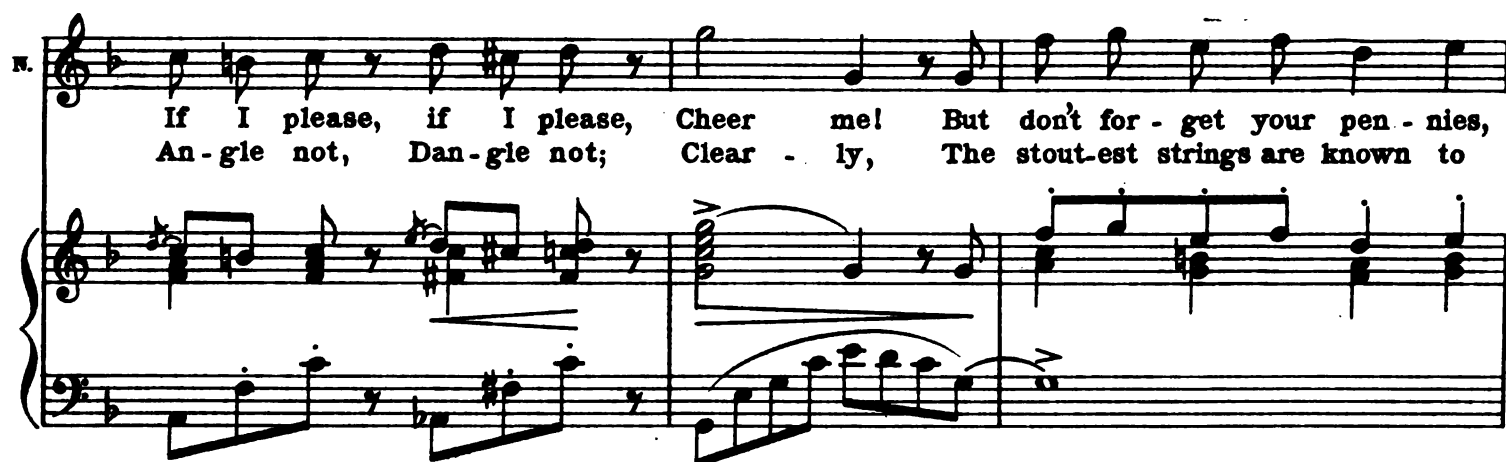
Horns *rit.* *f* *atempo* *rit.*

Moderato

N.

1. La-dies fair, la-dies fair, Hear me! I've some-thing new to tell to you.
2. La-dies fair, If you care Dear - ly De-light-ful wedding-steps to take,

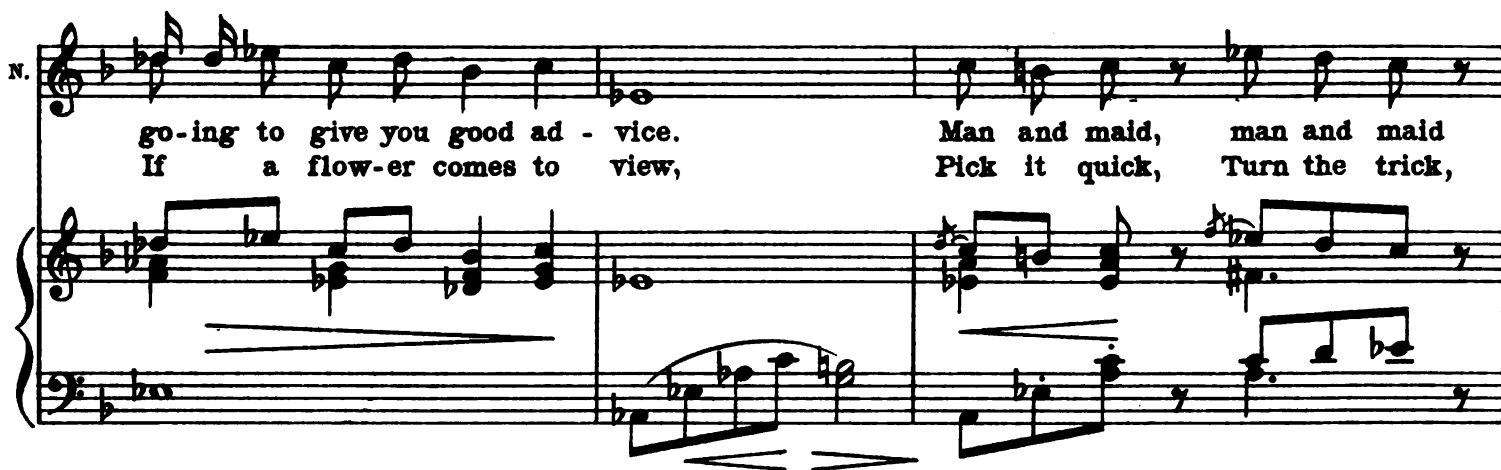
atempo *stacc.*

N. 

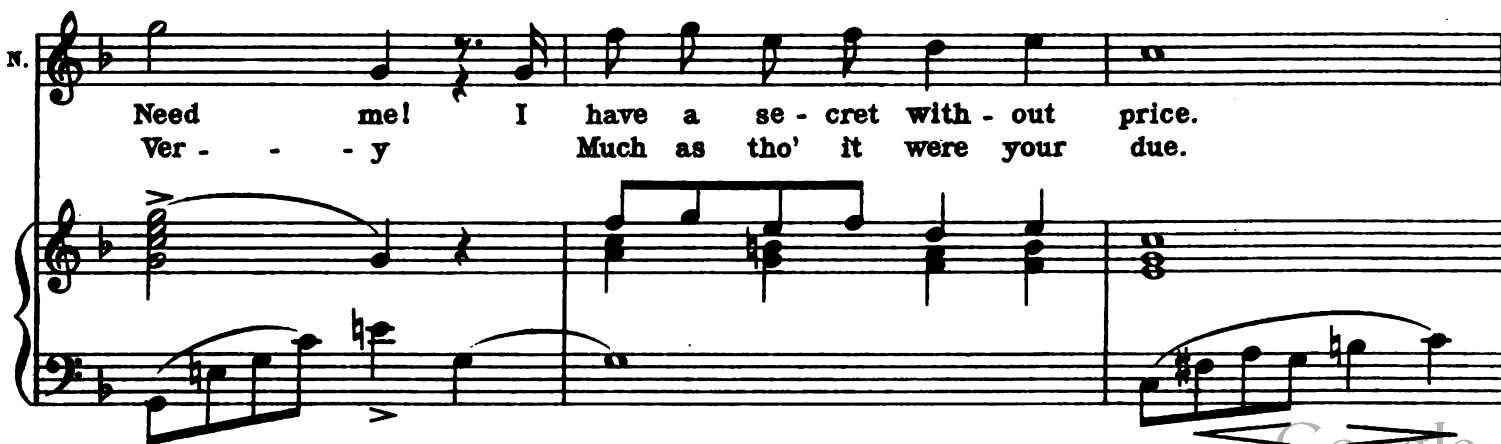
If I please, if I please, Cheer me! But don't for - get your pen - nies,
An - gle not, Dan - gle not; Clear - ly, The stout - est strings are known to

N. 

too.
break. La - dies fair, la - dies fair, Heed me! I'm
Gen - tle - men, Be you then War - y!

N. 

go - ing to give you good ad - vice. Man and maid, man and maid
If a flow - er comes to view, Pick it quick, Turn the trick,

N. 

Need me! I have a se - cret with - out price.
Ver - - y Much as tho' it were your due.

N. *molto rit.*

There - fore when you see it nigh, — You must be ver - y sly, Ev - er sly,

molto rit.

N. *a tempo*

Nev - er shy. When with - in her twink - ling eye — You see the

rit. *a tempo*

N.

ten - der love - light bright - ly beam - ing, For - tune try! Em -

cresc.

N. *animato*

brace her while you may, Or she will say: Good - bye! —

fz *p animato* *rit.* *fz*

No. 5. Duet "Something"

Suzette and Jenks

Moderato

Suzette

Jenks

Piano

pp

pp

rit.

Jenks

You would set a task;

Suzette

Some-thing I can-not tell.

What the need, I ask?

He who gives his aid,

S. *rit.* *a tempo*
That know I ver-y well; But do not be a-fraid,

J.
Al-ways must be paid.

S. For I am a maid Who has al-ways kept her prom - ise.

J.

S. *rit.*
Yes, I prom-ise!

J. *molto rit.*
I have al-ways heard, Maid-ens break their word: Prom-ise! Prom-ise!

REFRAIN *a tempo*

S. Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that
 J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

a tempo

S. can be shown Best by a sigh. Tell you? I dare not try.
 J. can be shown Best by a sigh. Tell me?

S. May-be you won-der why? Well, dear, if I should tell, dear, You'd be as
 J. Come, dear! why don't you try? Well, dear, if you don't tell, dear, You're not as

S. wise as I.
 J. wise as I.

Allegro

Suzette

S. Of-ten I've been told, If a man you'd hold — Jenks
 J. Give him your con - fi - dence!

a tempo

S. No, in-deed, you're wrong, Jol-ly him a-long!

J. You call that re-com-pense? Be-

rit.

S. *a tempo*

J. lieve me, dear, your plan Won't im-press a man. He would see you ac-qui - escing.

a tempo

S. *rit.* It be-gins to dawn, What you want is "con" - fess-ing, 'fess-ing. Im con-fess-ing.

J.

rit.

credo.

REFRAIN

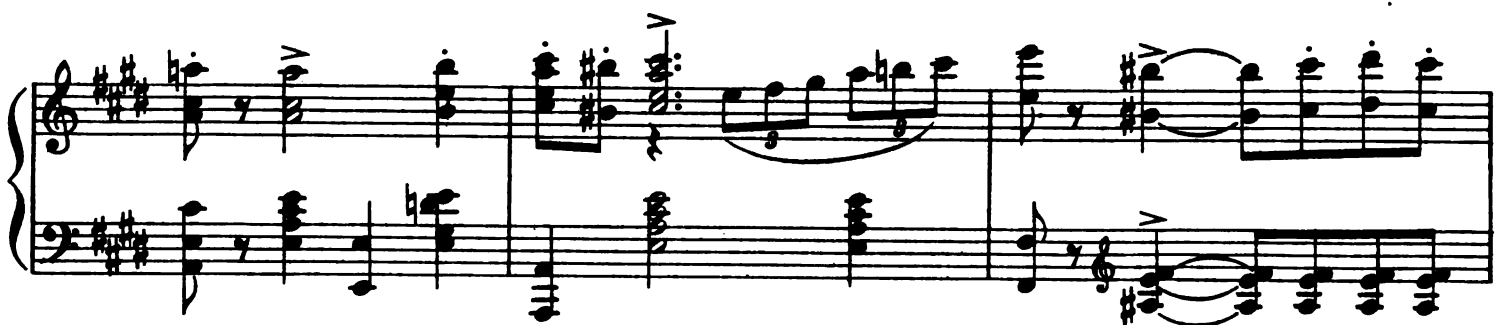
S. *a tempo*
Some-thing for you a-lone, Some-thing you've nev-er known, Some-thing that
J. Some-thing for me a-lone, Some-thing I've nev-er known, Some-thing that

S. can be shown Best by a sigh. Tell you? I
J. can be shown Best by a sigh. Tell me?

S. dare not try. May - be you won-der why? Well, dear, if I should
J. Come, dear! why don't you try?
cresc.

S. tell, dear, You'd be as wise as I.
J.

DANCE



Incidental Music

Animato

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo marking 'Animato' is placed above the first system. The first system begins with a piano (pp) dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'pp' and 'v'.

No. 6. Song
"Giannina mia"

Nina

Allegro moderato

Nina

1. In my gon - do - la,
2. Soon the moon will be

love, let us glide _____ O'er the drow - sy, blue la -
drown'd in the tide, _____ And her path of gold will

goon, _____ And float on the yel - low tide, _____ Where
fade; _____ And the blue la - goon will hide _____ In -

N. sleeps the dream - ing moon. I'll fash - ion a
 night's ob - lit - - 'ring - shade. And the pearls that I

N. crown you'll a - dore From the gold that lies shim - mer - ing
 place in your hair Will - die as the gold and its

N. there, And the sil - ver - y pearls from the dripping oar
 sheen; You a - lone will re - main for me ra - diant there,

N. I will set in your hair.
 You shall still be my queen.

1-2. For I a - dore, I a - dore you, Gian - ni - na mi - a! More, more and

accel. a tempo *rit.* *a tempo*

legato *accel.* *rit.* *a tempo*

more, I a - dore you, Gian - ni - na mi - a! Queens there have been, who in

accel. *rit.* *p a tempo*

accel. *rit.* *p a tempo*

ag - es of old Shone more re - splendent with jew - els and gold,

animato *animato*

cresc.

Precious jew - els not half so rare, dear, As the splen - dor

59

molto rit. *dim* *a tempo*

N. of your wondrous hair, dear. For I a - dore, I a -

molto rit. *a tempo*

i. h.

N. dore you, Gian - ni - na mi - a, More, more and more I a - dore you, Gian - ni - na

N. *animato* *molto rit.*
mi - a! My heart's your throne, dear, my heart's your throne, dear, There you shall

animato *mf* *creso.* *tr.* *molto rit.*

N. *accel.*
rule a - lone, a - lone!

ff *fff* *accel.*

No 7. Finale

"I've found it at last"

Soloists and Chorus

Allegro **Franz** *f*

f I've found it at last, I've found it! Ha ha! You lit-tle

animato

animato rascal, you've got it, you've got it! The voice for which I've searched so

long, the voice for which I've searched so long! By gol-ly! it's- yes, it is a

Nina

The old man's a-gone what you call it cra - zy!

dal - sy! Lis - ten!

f rit. p

Moderato

F. I can make you great! You come with me, don't hes - i -

SOPRANO He can make him great!

ALTO He can make him great!

Chorus TENOR He can make him great!

BASS He can make him great!

He can make him great!

Moderato

tate! I can make you rich! I can make you great!

don't hes - i - tate! He can make him rich!

don't hes - i - tate! He can make him rich!

don't hes - i - tate! He can make him rich!

don't hes - i - tate! He can make him rich!

8^{va}

Jack

But

I _____ can make you great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

He will make him rich and great!

Allegro animato Mrs. Van Dare

No, no, we can-not take the lit-tle rag-a -

Franz, we can not take the boy a - long!

Franz

Why not?

Allegro animato

Nina

N. She call it me a muf-fin?

G. Geraldine

G. Yes, it would be en-tire-ly

V. D. muf-fin!

G. wrong.

F. Franz

F. Then you re-fuse it?

Yes, we re - fuse it. *molto rit.*

Yes, we re - fuse it. *molto rit.*

Yes, we re - fuse it. *molto rit.*

Yes, we re - fuse it. *molto rit.*

Yes, we re - fuse it.

a tempo

F. Then I must lose it, this an - gel - voice!

Yes, you must

Yes, you must

Yes, you must

Yes, you must

a tempo

F. Then I must lose it, this an - gel - voice!

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

lose it, You have no choice, no choice.

rit.

Fast
Thurston

T. The lad's address why don't you learn? We'll find him then on our re -

The lad's address why don't you learn?

The lad's address why don't you learn?

The lad's address why don't you learn?

The lad's address why don't you learn?

Fast

T. turn.

F. Franz

If I leave him now I'll nev - er find him,

We'll find him then on our re - turn. You leave him now, you leave him

We'll find him then on our re - turn. You leave him now, you leave him

We'll find him then on our re - turn. You leave him now, you leave him

We'll find him then on our re - turn. You leave him now, you leave him

G.  Per -

F.  I'll nev-er find him.

 now, then nev - er mind him.

 now, then nev - er mind him.

 now, then nev - er mind him.

 now, then nev - er mind him.

 *tr*

G.  haps it's just as well, For he may be a lit-tle van-dal,

 Per-haps it's just as well,

 Per-haps it's just as well,

 Per-haps it's just as well,

 Per-haps it's just as well,



g. Who can tell! Per-haps it's just as well, For he may be a
Girls
Per-haps it's just as well, per-haps it's just as well,
Per-haps it's just as well, per-haps it's just as well,
Per-haps it's just as well,
Per-haps it's just as well,

g. lit-tle vandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!
He may bring dis-grace and scandal, Who can tell!

Nina

N. Don't put your-self ex - cit - ed, don't put your-self ex -

N. cit - ed! I would not go, I would not go - not e - ven tho' in -

N. vit - ed! Oh no, no! _____ I

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

Don't put your-self ex - cit - ed, don't put your-self ex - cit - ed; He

N.

would not go, I would not go- not e - ven tho' in - vit - ed!

would not go, he would not go- not e - ven tho' in - vit - ed!

would not go, he would not go- not e - ven tho' in - vit - ed!

would not go, he would not go- not e - ven tho' in - vit - ed!

would not go, he would not go- not e - ven tho' in - vit - ed!

molto rit.

Allegro Captain

Haul a - way that line!

ff a tempo

TENOR

Haul a-way that line! All aboard! all aboard!

BASS

Haul a-way that line!

We're rea - dy to clear,

We're rea - dy to clear,

We're rea - dy to clear, we're rea - dy to

We're rea - dy to clear, we're rea - dy to

Nina

A -

we're rea - dy to clear, we're rea - dy now to clear! A -

we're rea - dy to clear, we're rea - dy now to clear! A -

clear, we're rea - dy now to clear!

clear, we're rea - dy now to clear!

N. way for a love - ly o - cean cruise! _____

The sweep of the soft salt breez - es,

way for a love - ly o - cean cruise! _____

way for a love - ly o - cean cruise! _____

The sweep of the soft salt breez - es,

The sweep of the soft salt breez - es,



N. How it teas - es, gen - tly pleas - es! Oh, _____ a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es! Oh, _____ a

How it teas - es, gen - tly pleas - es! Oh, _____ a

How it teas - es, gen - tly pleas - es!

How it teas - es, gen - tly pleas - es!



N. trip to Ber-mu - da who'd re - fuse, _____

The land of cor - al mer-maid bow - ers.

trip to Ber-mu - da who'd re - fuse, _____

trip to Ber-mu - da who'd re - fuse, _____

The land of cor - al mer-maid bow - ers.

The land of cor - al mer-maid bow - ers.

Suzette: "Nina, look out!" **Nina** (sees Corelli enter) **Corelli:** "So here you are! Antonio Colombo, he tell me,

ff animato

what you do!"

Vivace **Geraldine**

G. 
 J. 




 Run, my lad, run, my lad! Look

Vivace



G. 
 J. 




 out, look out! He's go-ing for you bad! Don't you wait, don't you wait! Ske-



G. my lad, don't wait! _____ Run, my lad,

J. dad-dle, or 'twill be too late! _____ Run, my lad,

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my

dad-dle, or 'twill be too late! _____ Run, my lad, run, my



G. run! Look out, look out! _____ Go on and run, my lad, Oh

J. Look out, or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh

lad! Look out, look out! Or you will wish you had! Run, my lad, Oh



[illegible][illegible]

Act II

No. 8. Introduction

Maestoso *Con fuoco*

p *p* *poco meno* *p*

Allegro moderato

p

pp

pp

p

cresc.

f

broadly

rit.

rit.

2 1 4 3 2

1 2 3 1 2 3

5

5



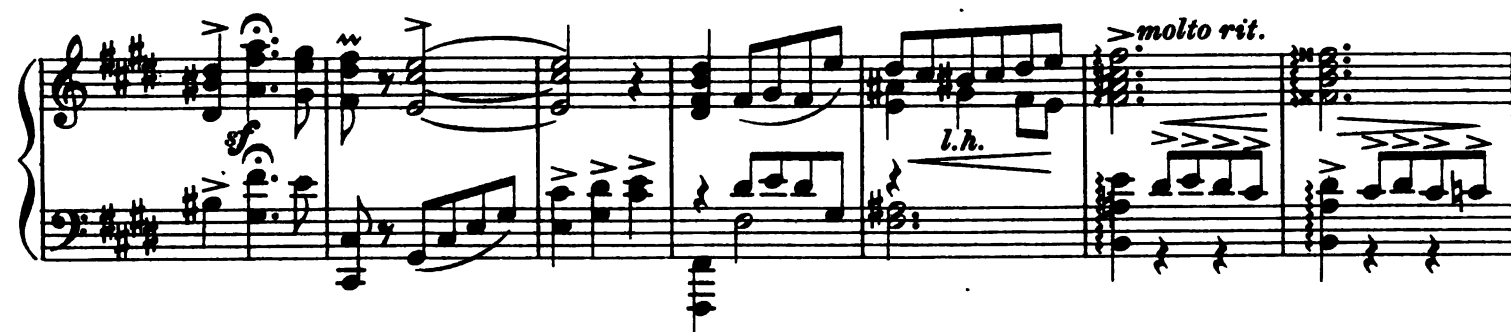
First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Performance markings include *legato*, *accel.*, *rit.*, and *a tempo*.



Second system of musical notation. The right hand continues the melodic development, and the left hand maintains the accompaniment. Performance markings include *accel.*, *rit.*, *p*, and *a tempo*.



Third system of musical notation. The right hand shows a more active melodic line, and the left hand has a more complex accompaniment. Performance markings include *animato* and *cresc.*.



Fourth system of musical notation. The right hand features a melodic line with a repeat sign, and the left hand has a more complex accompaniment. Performance markings include *molto rit.* and *l.h.*.



Fifth system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. Performance marking includes *a tempo*.



Sixth system of musical notation. The right hand features a melodic line with slurs and ties, and the left hand provides a harmonic accompaniment. Performance markings include *animato*, *cresc.*, *mf*, and *tr*.

molto rit.

accel.

'Cello

Fl.

Clar.

rit.

No. 8. Opening Chorus
Barcarolle
A. In Sapphire Seas

Sybil and Chorus

Moderato

Flute
obligato

Sybil

sempre stacc.

The sleep - y, nod - ding

Moderato

s. palm - tree shields The Bou - gain-vil - lea's bloom, — All drows - y as the

s. lil - y yields Her slum-ber- steep'd per - fume, — All drows - y as the

S. lil - y yields Her slum - ber - steep'd per - fume. Ber - mu - da's sun bends

S. low and smiles, And stills the sum - mer breeze As though a - fraid to

S. wake these isles, A - sleep in sap - phire seas. The sleep - y, nod - ding

Soprano

The sleep - y, nod - ding

Alto

The sleep - y, nod - ding

Tenor

The sleep - y, nod - ding

Bass

The sleep - y, nod - ding

palm - tree shields The Bou - gain-villea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the
 palm - tree shields The Bou - gain-vil - lea's bloom, All drows - y as the

lil - y yields Her slum - ber - steep'd per - fume.
 lil - y yields Her slum - ber - steep'd per - fume, All
 lil - y yields Her slum - ber - steep'd per - fume, All
 lil - y yields Her slum - ber - steep'd per - fume, All
 lil - y yields Her slum - ber - steep'd per - fume, All

S. drows - y as the lil - y yields Her slum - ber - - steep'd per-fume.

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

drows - y as the lil - y yields Her slum - ber - steep'd per - fume. Ber-

S. Ber - mu - - da's sun - bends low

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

mu - da's sun bends low and smiles, And stills the sum - mer breeze As

and smiles, A - sleep in sap - phire
 though a - fraid to wake these isles A - sleep, a - sleep in sap - phire
 though a - fraid to wake these isles A - sleep, a - sleep in sap - phire
 though a - fraid to wake these isles A - sleep in sap - phire seas, a -
 though a - fraid to wake these isles A - sleep in sap - phire seas, a -

seas.
 seas.
 seas.
 sleep.
 sleep.

pp

No.9. English March
 Tommy Atkins on a Dress-Parade
 "I want to be a jolly soldier"
 Nina

Marziale



Nina

N. 

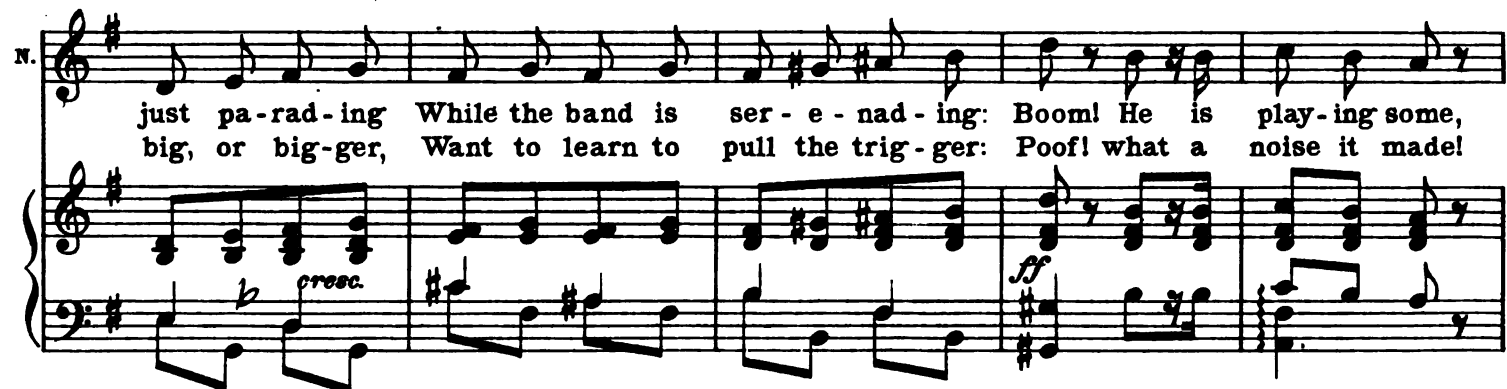
1. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;
 2. I want to be, I want to be, I want to be a jol-ly sol-dier of the King;

N. 

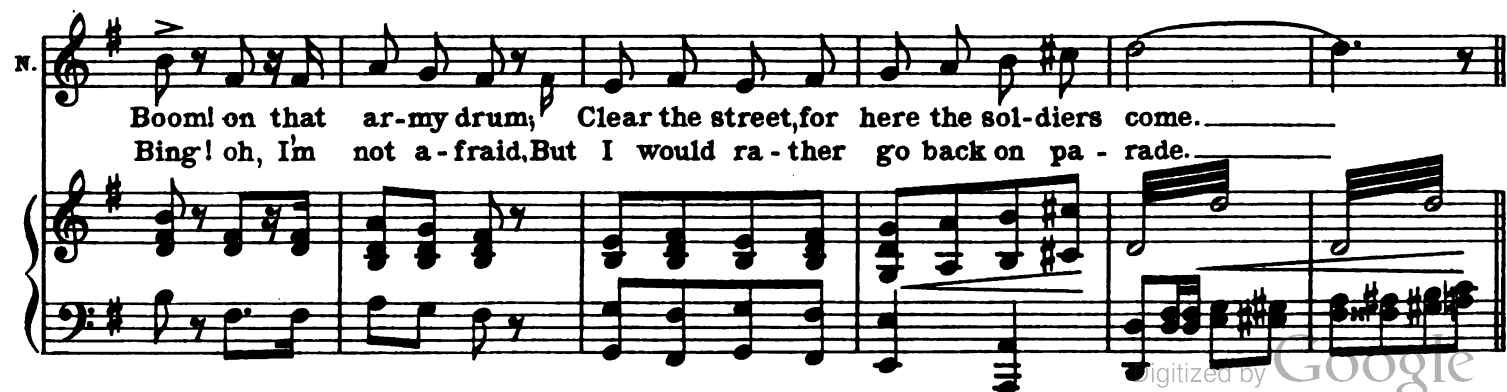
Cap-tain, with straps; Ser-geant, or p'raps Head of all, A gen-e-ral,
 Sword by my side, Hors-es to ride, Sad-dle-bags, Ar-my rags,

N. 

King, or an-y-thing! But best of all, but best of all Tom-my At-kins
 Boots and ev-ry-thing! I want a gun, I want a gun, I want a gun that

N. 

just pa-rad-ing While the band is ser-e-nad-ing: Boom! He is play-ing some,
 big, or big-ger, Want to learn to pull the trig-ger: Poof! what a noise it made!

N. 

Boom! on that ar-my drum, Clear the street, for here the sol-diers come.
 Bing! oh, I'm not a-fraid, But I would ra-ther go back on pa-rade.

Refrain

N. 1-2 Tom - my At - kins on a dress - pa - rade Stirs the heart of ev'-ry man and

N. maid; Scar - let u - ni - form all spic and span, March - ing to the

N. trump - ets rat - a - plan, plan, plan. On his ear his lit - tle pill - box cap,

N. Rain or shine it does - n't help a rap; Strong on looks, tho' ra - ther

N. shy on shade, 'Twas made for Tom - my At - kins on a dress - pa - rade.

No.10. Duet

Sympathy

WALTZ-SONG

Geraldine and Thurston

INTRODUCTION
Tempo di Valse

Voice

Piano

Thurston 1. Has some one been such a naught - y boy? Ger. Um - hm! —

Geraldine 2. You don't think I am at all to blame? Thurst. Um - uh! —

Um - hm! — Thurst. Robbed your poor heart of its peace and joy?

Um - uh! — Ger. I think his ac - tions are just a shame.

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Ger. Um - hml — Um - hml — Thurst. Dry up those dew - drops and
 Thurst. Um - uhl — Um - uhl — Ger. There's not a thing that I

look at me! What you're in need of is sym - pa - thy.
 would not do, If on - ly he would be sweet like you.

REFRAIN

a tempo
 You need sym - pa - thy, sym - pa - thy, just
 I need sym - pa - thy, sym - pa - thy, just

sym - pa - thy! You won't think I am free,
 sym - pa - thy! I won't think you are free,

rit. *a tempo*

You will not scold or say I am bold When I treat
I will not scold nor say you are bold When you treat

a tempo

rit. *p*

you ten - der - ly, ten - der - ly! Don't
me ten - der - ly, ten - der - ly! Don't

cresc. *rit.*

blame me, for you know I'm but show - ing
blame me, for I know you're but show - ing

cresc. *rit.*

a tempo

1. sym - pa - thy! - thy!
2. sym - pa - thy! - thy!

a tempo

REFRAIN

Geraldine

G. I need sym - pa - thy, Sym - pa -

T. You need sym - pa - thy, Sym - pa -

a tempo

G. thy, just sym - pa - thy! I won't think you are

T. thy, just sym - pa - thy! You won't think I am

G. free, I will not scold or say you are bold, When you

T. free, You will not scold or say I am bold, When I

rit.

a tempo

G. treat me ten - der - ly, ten - der -

T. treat you ten - der - ly, ten - der -

a tempo

p

G. ly; Don't blame me, for I

T. ly; Don't blame me, for you

cresc.

cresc.

cresc.

rit. *a tempo*

G. know you're but show - ing sym - pa - thy!

T. know, I'm but show - ing sym - pa - thy!

rit. *a tempo*

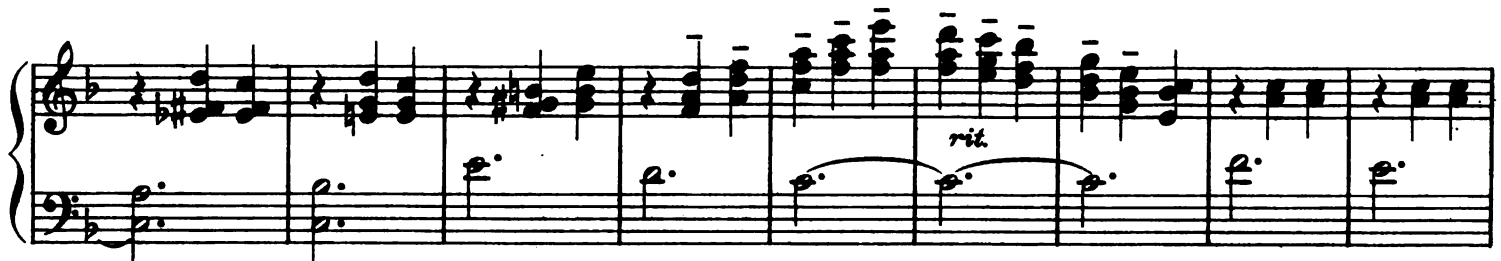
rit.

Incidental Music

Very slowly



No. 11. A Woman's Smile

INTRODUCTION
Andantino

Jack
Andantino

J. *legato*

1. She caught me look - ing as she smiled, I felt my face grow
2. She smiled on me a taunt - ing smile As fleet - ing as the

J. hot light

Like some em - bar - rassed, guilt - y child In
Thro' quiv - 'ring leaves, that dies the while It

J. pet - ty mis - chief caught. Yet no re - buke seemed
flash - es on the sight. But in that lit - tle

J. writ - ten there With - in her laugh - ing eyes, 'Twas
mo - ment's fate My world seemed glo - ri - fied, As

J. more a chal - lenge or a dare To tease or tan - ta - lize.
though the guard of Heav - en's gate Had left it o - pen wide.

rit.

Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

No.12

De trop

Jenkins, Pietro, Suzette

Allegretto

Voice Jenkins

Piano

1. Ex -
2. I

mf *p*

Suzette and Pietro Jenkins

cuse me, do I un - der - stand you said - "De trop"! It is
ga - ther, then, you mean I'm one too much? Ouil ouil The

Suzette and Pietro

tak - en from the French, is it not? Quite so! And it
straw that broke the pa - tient cam - els back? Ouil ouil An un -

Jenkins

has a mean - ing that a man like you should know! Ver - y
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

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Suzette **Pietro**

well! I'm wait-ing to be taught. Won't you lis - ten, then, to me? Won't you
 see! The fifth wheel to a hack! Two is com-p'ny, you'll al-low, Two is

lis - ten, then, to me? It has a ver-y pret-ty mean-ing, you'll a-gree!—
 com-p'ny, you'll al-low,— Three is us-ual-ly a ri - ot or a row!—

Pietro and Suzette **Jenkins** **Pietro and Suzette**

1-2. De trop! Sounds so French and pret-ty! De trop!

Jenkins **Suzette** **Jenkins**

Sounds so 'cute and wit-ty! A word you've no doubt heard! You

Pietro & Suzette **Jenkins**

don't know what it means? Oh what a pit- y! De trop!

Pietro **Jenkins** **Suzette**

When you use it right-ly- De trop! Sim- ply says po- lite- ly,

Pietro and Suzette **Jenkins**

Va-moose! You're of no use! You are sim- ply butt- ing in! I am

Pietro and Suzette

sim- ply butt- ing in! So for good- ness' sake, please gol gol

No. 13. Quintet

"We're going to make a man of you"

Nina, Jack, Jenkins, Thurston, Franz

INTRODUCTION

Allegretto



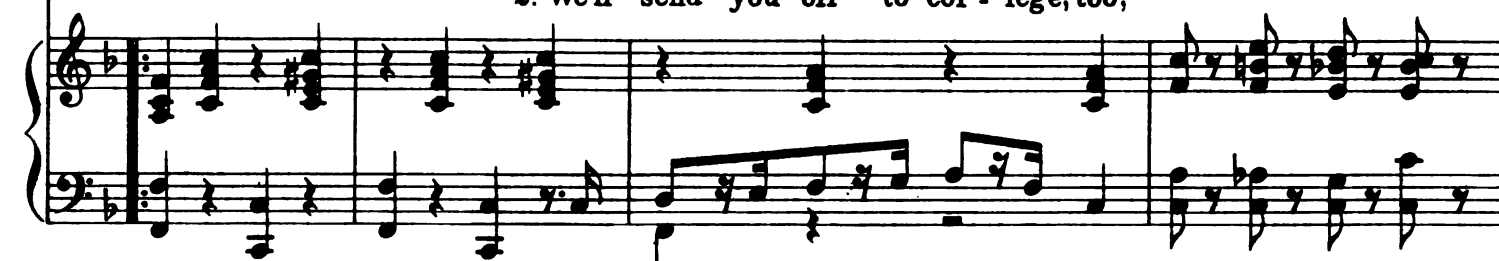
Nina (whistle)

Jack

Franz

1. A
2. You'll

1. We're going to make a man of you,
2. We'll send you off to col - lege, too,



N.

J.

T.

reg - 'lar fel - low thro' and thro!
play foot-ball and join the crew,

Thurston

All the things a man should do;
You'll learn the names of ev - 'ry brew,



rit. *a tempo*

You will not scold or say I am bold When I treat
I will not scold nor say you are bold When you treat

rit. *a tempo* *p*

you ten - der - ly, ten - der - ly! Don't
me ten - der - ly, ten - der - ly! Don't

cresc. *rit.*

blame me, for you know I'm but show - ing
blame me, for I know you're but show - ing

cresc. *rit.*

a tempo

1. 2.

sym - pa - thy! - thy!
sym - pa - thy! - thy!

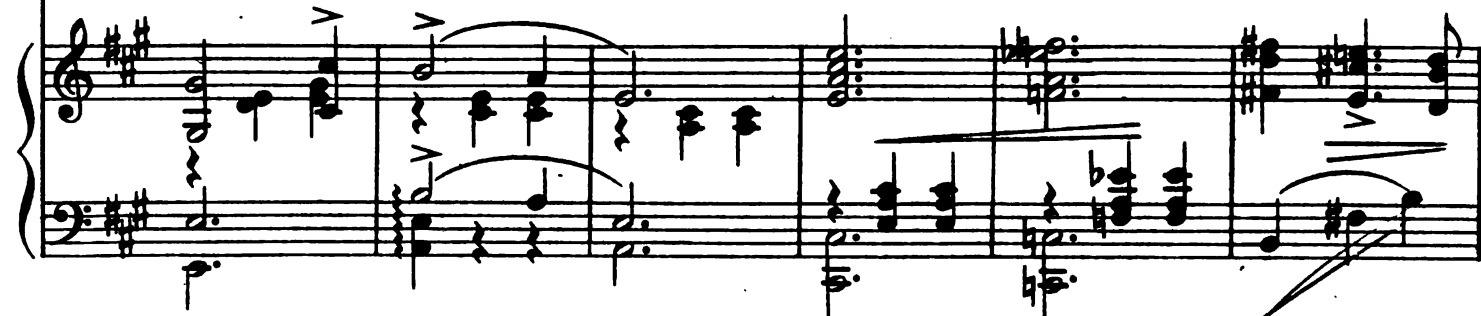
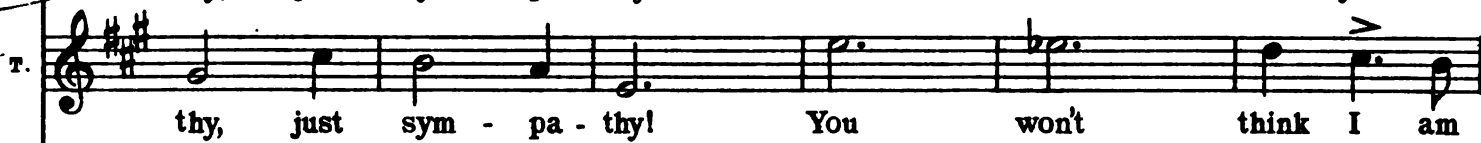
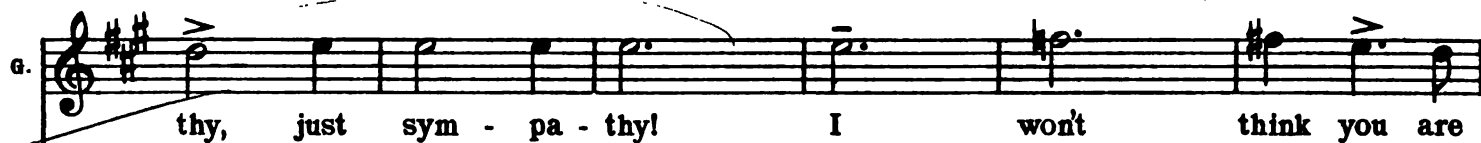
a tempo

REFRAIN

Geraldine



Thurston

*a tempo*

a tempo

G. treat me ten - der - ly, ten - der -

T. treat you ten - der - ly, ten - der -

a tempo

G. ly; Don't blame me, for I

T. ly; Don't blame me, for you

cresc.

cresc.

cresc.

G. know you're but show - ing sym - pa - thy!

T. know, I'm but show - ing sym - pa - thy!

rit.

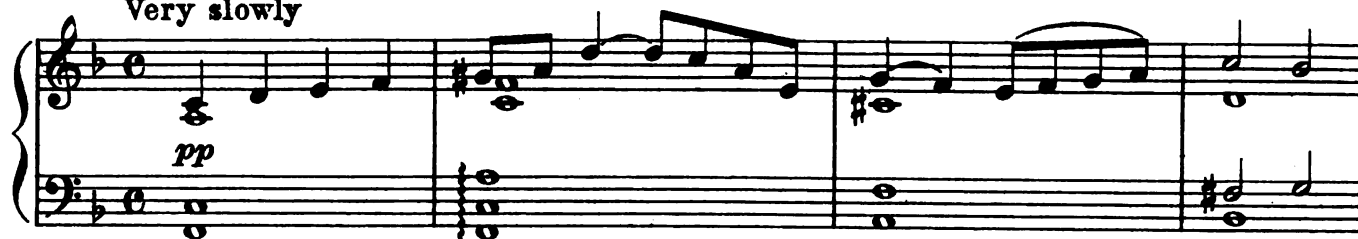
a tempo

rit.

a tempo

Incidental Music

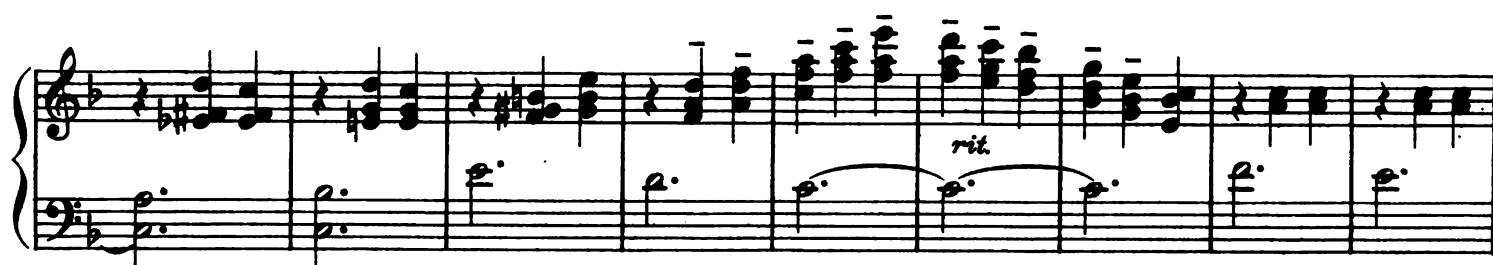
Very slowly



No. 11. A Woman's Smile

INTRODUCTION

Andantino



Jack
Andantino

J. 1. She caught me look - ing as she smiled, I felt my face grow
2. She smiled on me a taunt - ing smile As fleet - ing as the

legato

J. hot light Like some em - bar - rassed, guilt - y child In
Thro' quiv - 'ring leaves, that dies the while It

J. pet - ty mis - chief caught. Yet no re - buke seemed
flash - es on the sight. But in that lit - tle

J. writ - ten there With - in her laugh - ing eyes, 'Twas
mo - ment's fate My world seemed glo - ri - fied, As

J. more a chal - lenge or a dare To tease or tan - ta - lize.
though the guard of Heav - en's gate Had left it o - pen wide.

rit.

Refrain

J. 1-2. The prom - ise in a wo - man's smile, Ah who, who can ex -

No. 12

De trop

Jenkins, Pietro, Suzette

Allegretto

Voice Jenkins

Piano 1. Ex -
2. I

Suzette and Pietro Jenkins

cuse me, do I un - der - stand you said - "De trop"! It is
ga - ther, then, you mean I'm one too much? Ouil ouil! The

Suzette and Pietro

tak - en from the French, is it not? Quite so! And it
straw that broke the pa - tient cam - els back? Ouil ouil! An un -

Jenkins

has a mean - ing that a man like you should know! Ver - y
ne - ces - sa - ry, need - less su - per - flu - i - ty! Oh, I

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Suzette **Pietro**

well! I'm wait-ing to be taught. Won't you lis - ten, then, to me? Won't you
see! The fifth wheel to a hack! Two is com-p'ny, you'll al-low, Two is

mf

lis - ten, then, to me? It has a ver-y pret-ty mean-ing, you'll a-gree!—
com-p'ny, you'll al-low,— Three is us-ual-ly a ri - ot or a row!—

ff

Pietro and Suzette **Jenkins** **Pietro and Suzette**

1-2. De trop! Sounds so French and pret-ty! De trop!

mf

Jenkins **Suzette** **Jenkins**

Sounds so 'cute and wit-ty! A word you've no doubt heard! You

mf

Pietro & Suzette **Jenkins**

don't know what it means? Oh what a pit - y! De trop!

ff *mf*

Pietro **Jenkins** **Suzette**

When you use it right - ly - De trop! Sim - ply says po - lite - ly,

cresc.

Pietro and Suzette **Jenkins**

Va-moose! You're of no use! You are sim - ply butt - ing in! I am

ff marcato

Pietro and Suzette

sim - ply butt - ing in! So for good - ness' sake, please go! go!

cresc. *ff*

No. 13. Quintet

"We're going to make a man of you"

Nina, Jack, Jenkins, Thurston, Franz

INTRODUCTION
Allegretto

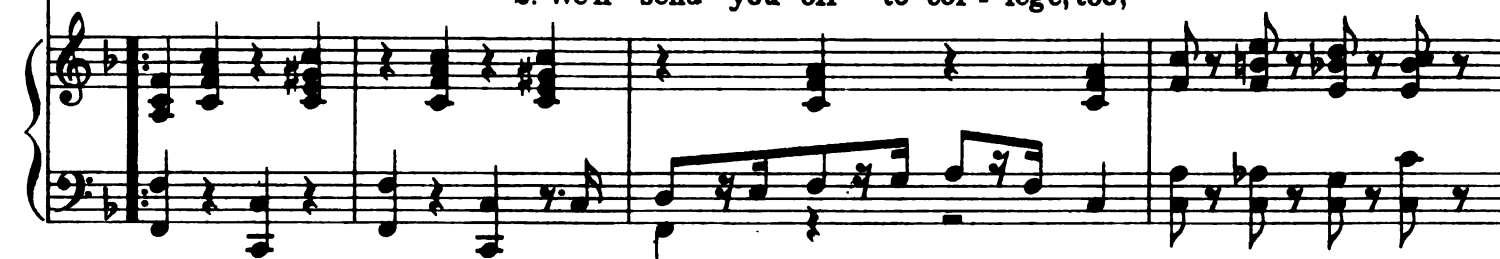
Nina (whistle)

Jack

Franz

1. A
2. You'll

1. We're going to make a man of you,
2. We'll send you off to col - lege, too,



N.

J.

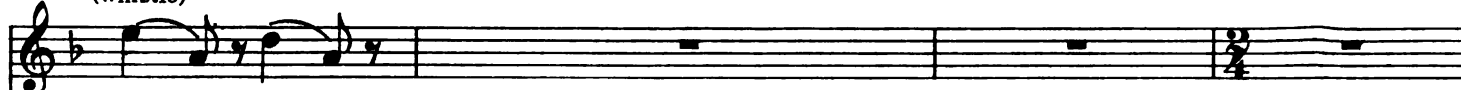
reg - 'lar fel - low thro' and thro!
play foot-ball and join the crew,


Thurston

All the things a man should do;
You'll learn the names of ev - 'ry brew,




(whistle)

N. 

J.  Jenkins

We're going to teach you all our tricks, Both old and new.
They'll teach you how to swear in Greek, And smoke and chew.



N.  Nina

A man of me!
A man of me!

J.  Jack

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

J.  Jenkins

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

T.  Thurston

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll

F.  Franz

We're going to make a man of you, a man of you! We'll
We're going to make a man of you, a man of you! We'll



N.

J. show you things you ought to do, In fact, we'll mention just a few:
show you things you ought to do, In fact, we'll mention just a few:

Ja. show you things you ought to do, In fact, we'll mention just a few:
show you things you ought to do, In fact, we'll mention just a few:

T. show you things you ought to do, In fact, we'll mention just a few:
show you things you ought to do, In fact, we'll mention just a few:

Fr. show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to
show you things you ought to do, In fact, we'll mention just a few: We'll teach you how to

N.

J. To cast a line and hold it firm,
We'll take you to the col-lege gym,

Ja. And
We'll

T. We'll teach you how to fish, to boot,
To play base-ball and catch and throw;

Fr. hunt and shoot,
ride and row,

N. 1-2. That's ver-y fine, But not ex-act-ly in my line! They

J. 1-2. We're

Jr. how to hook the wriggling worm. 1-2. We're
teach you how to box and swim.

T. 1-2. We're

Fr. 1-2. We're

N. want to make a very manly man of me.

J. going to make a very manly man of you.

Jr. going to make a very manly man of you.

T. going to make a very manly man of you.

Fr. going to make a very manly man of you.

No.14. Song with Chorus

The Beautiful Ship from Toy-Land

Franz and Men's Chorus

Moderato

pp legato

The first system of the piano accompaniment, marked 'Moderato' and 'pp legato'. It consists of two staves, treble and bass, with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with slurs and accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of the score, featuring vocal parts and piano accompaniment. It begins with a piano introduction in the piano part. The vocal parts enter with the lyrics: "There's a beau-ti-ful, beau-ti-ful ship that hails From the". The vocal parts are: Franz (bass line), Chorus of Men (Tenor and Bass lines), and a final piano accompaniment. The piano part includes dynamic markings like *p* and *molto rit.* and ends with an *attacca* marking.

Franz

There's a beau-ti-ful, beau-ti-ful ship that hails From the

Chorus of Men

p Tenor

La la la la la la la la la la la la la la.

Bass

La la la la la la la la la la la la la la.

p

land of play-things and toys, _____ In a shimmer-ing sea of love it sails, And'tis
 from the land of play-things and toys. La la la la la la la.
 from the land of play-things and toys. La la la la la la la.

own'd by girl-ies and boys. _____ To ev-'ry port in the wide, wide world It is
 And'tis own'd by girl-ies and boys. To ev-'ry port in the world
 And'tis own'd by girl-ies and boys.

bound to wan-der and roam; _____ But anchors at last with its pen-nants fur'l'd In a
 La la la la la la la.
 It is bound to wander and roam; La la la la la la la.

molto rit. *a tempo*

beau-ti-ful har-bor call'd home. Oh beau-ti-ful ship from Toy-land,

rit. *a tempo*

Har-bor call'd home. Oh beau-ti-ful ship from Toy-land, With your

rit. *a tempo*

Har-bor call'd home. Oh beau-ti-ful ship from Toy-land, With your

molto rit. *a tempo*

rit.

Beau-ti-ful ship from Toy-land, With your toys, Bear-ing your mes-sage from Joy-land To

toys, toys, toys, Bear-ing your mes-sage from Joy-land To

toys, toys, toys, Bear-ing your mes-sage from Joy-land To

rit. *a tempo*

lit-tle — girl-ies and boys! We'll keep the port o-pen as long as we can, For the

rit. *a tempo*

lit-tle girl-ies and boys! We'll keep the port o-pen as long as we can, For the

rit. *a tempo*

lit-tle girl-ies and boys! We'll keep the port o-pen as long as we can, For the

molto rit.

F. ti - ni - est boy must some day be a man, Who'll long-ing-ly sigh, As it

pp molto rit.

ti - ni - est boy must some day be a man, He'll long-ing-ly sigh,

pp molto rit.

ti - ni - est boy must some day be a man, He'll long-ing-ly sigh,

pp molto rit.

a tempo

F. passes him by, This beau-ti - ful ship from Toy - - land,

molto rit.

As it passes him by, — Beau-ti - ful ship from

molto rit.

As it passes him by, — Beau-ti - ful ship from

molto rit. *a tempo*

rit.

F. beau - ti - ful ship from Toy - - land.

rit.

Toy - - land.

rit.

Toy - - land.

pp molto rit. *ppp*

f. 

Its sails have been wo - ven with

La la la la la la la la la la la la la

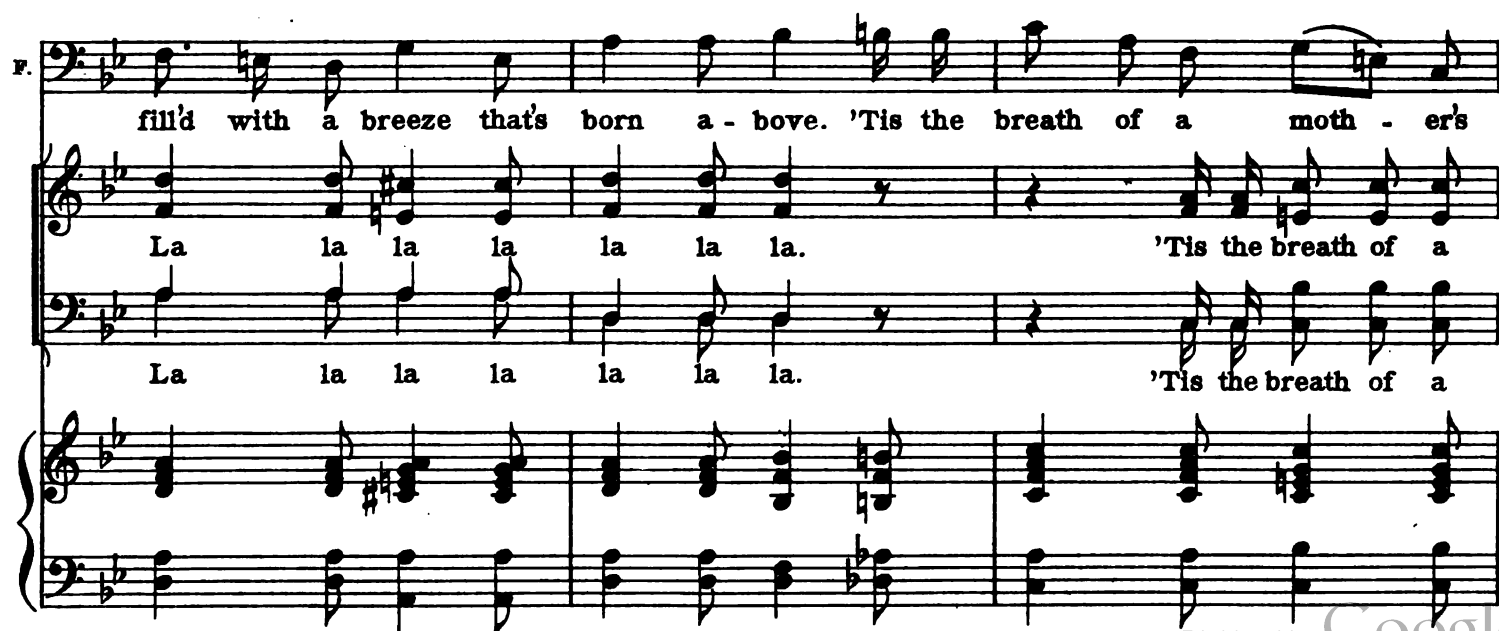
La la la la la la la la la la la la la

f. 

thoughts of love, And made with a fa - ther's care; And are

la la la And made with a fa - - ther's care.

la la la And made with a fa - - ther's care.

f. 

fill'd with a breeze that's born a - bove. 'Tis the breath of a moth - er's

La la la la la la la. 'Tis the breath of a

La la la la la la la. 'Tis the breath of a

F. *pray'r.* And man - y a faith - ful, lov - ing hand Keeps its
 moth - er's pray'r. a faith - ful, lov - ing hand
 moth - er's pray'r.

F. helm to the com - pass true, A - way from the rocks and the
 La la la la
 Keeps its helm to the com - pass true. La la la la

F. *molto rit.* treach - er - ous sands, To bring it safe home to you. *a tempo* Oh,
 la la la *rit.* Home to you. *a tempo* Oh,
 la la la *rit.* Home to you. Oh,
molto rit. *a tempo*

rit.

beau - ti - ful ship from Toy - land, beau - ti - ful ship from Toy - land, With your toys

beau - ti - ful ship from Toy - land, With your toys, toys, toys,

beau - ti - ful ship from Toy - land, With your toys, toys, toys,

Bear - ing your mes - sage from Joy - land To lit - tle _____

Bear - ing your mes - sage from Joy - land To lit - tle girl - ies and

Bear - ing your mes - sage from Joy - land To lit - tle girl - ies and

rit. *a tempo*

girl - ies and boys! We'll keep the port o - pen as long as we can, For the

rit. *a tempo*

boys! We'll keep the port o - pen as long as we can, For the

rit. *a tempo*

boys! We'll keep the port o - pen as long as we can, For the

molto rit.

ti - ni - est boy must some day be a man, Who'll long-ing - ly sigh, As it

pp, molto rit.

ti - ni - est boy must some day be a man, He'll long-ing - ly sigh,

pp, molto rit.

ti - ni - est boy must some day be a man, He'll long-ing - ly sigh,

pp, molto rit.

a tempo

passes him by, This beau - ti - ful ship from Toy - land,

molto rit.

As it passes him by, Beau - ti - ful ship from

molto rit.

As it passes him by, Beau - ti - ful ship from

molto rit.

a tempo

rit.

beau - ti - ful ship from Toy - land!

rit.

Toy - land!

rit.

Toy - land!

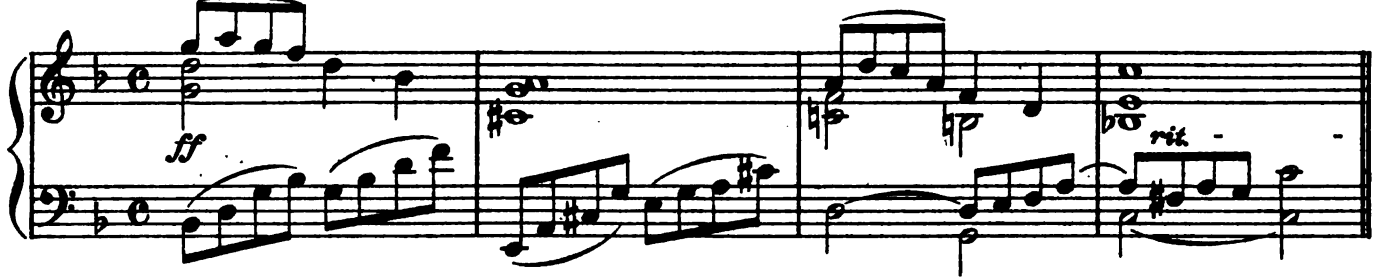
ppp

molto rit.

No. 15. Song

"When a Maid Comes Knocking at your Heart"

Nina, with Jack and Thurston

ModeratoNina
a tempo


N. 1. When a lit-tle girl is un-ex-pect-ed, I sup-pose she's got to
 2. I am ver-y sor-ry I have grieved you, I am ver-y sor-ry

a tempo

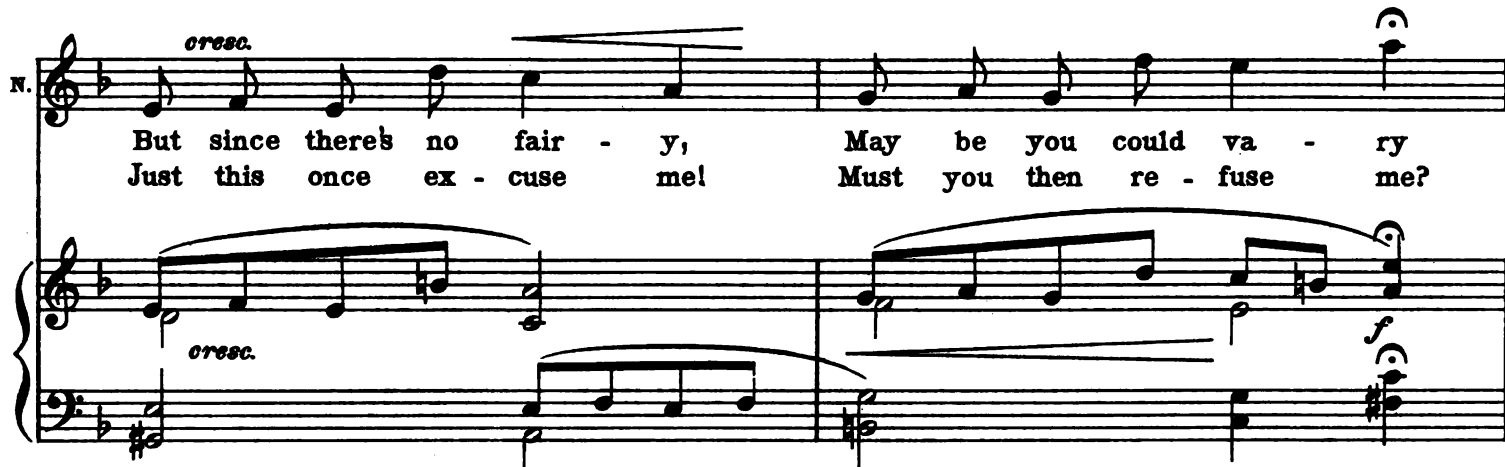
N. be re-ject-ed; Still, 'twas an-gels who se-lect-ed
 I've de-ceived you, I won't mind it if you scold me,

N. Her, nor was her wish in-spect-ed! If I on-ly knew a
 If with-in your arms you'll hold me. If you real-ly feel that

rit. *a tempo*

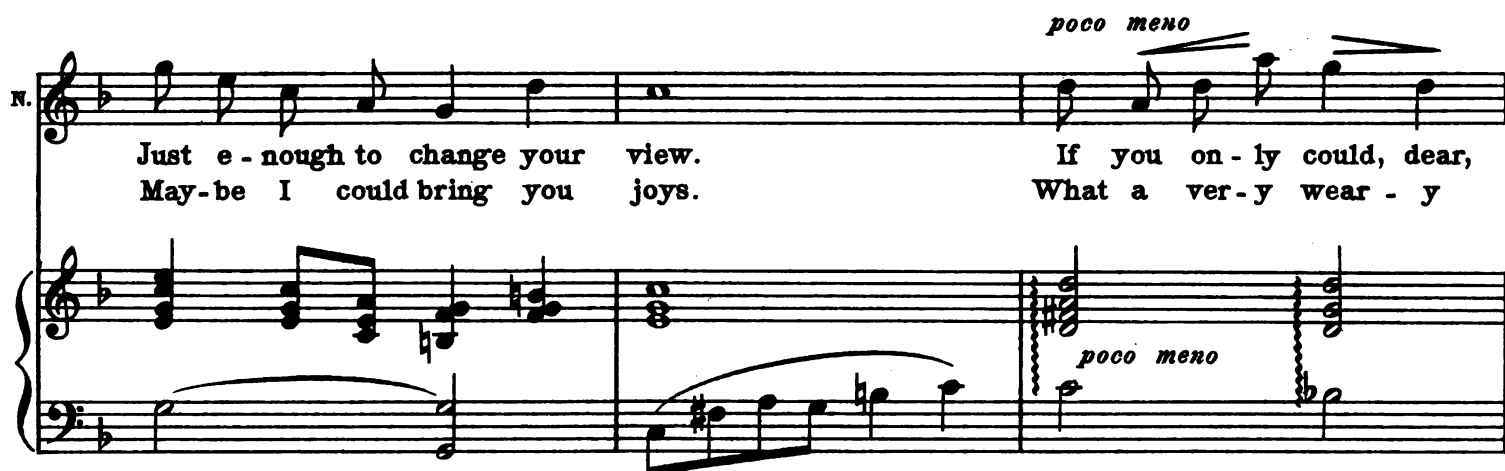
N. 

fay or fair - y, She might change my fate so sol - i - ta - ry;
 you must doubt me, May - be it is best to do with - out me;

N. *cresc.* 

But since there's no fair - y, May be you could va - ry
 Just this once ex - cuse me! Must you then re - fuse me?

cresc.

N. *poco meno* 

Just e - nough to change your view. If you on - ly could, dear,
 May - be I could bring you joys. What a ver - y wear - y

poco meno

N. 

If you on - ly would, dear, May - be a girl might do: —
 World 'twould be, and drear - y, If we should all be boys. —

Refrain

N. 1-2. When a maid comes knock, knock, knock, knock, knocking at your heart,

N. There's no use in talk, talk, talk, or bidding her de - part;

N. For the on - ly lock, lock, lock that's proof a - gainst her charms Is the

N. olden lock, is the golden lock, Its the lock that locks her in your arms. —

D.C.

No 16. Finale

"See! my cloak!"

Soloists and Chorus

Allegro moderato

p

Sybil

Geraldine See! my cloak!

Chorus A thief!

Nina

Geraldine No!

Chorus The thief! a thief!

Geraldine thief! a thief!

Allegro con moto

G. Fire-fly! What are you do - ing

The Fire-fly!

The Fire-fly!

Allegro con moto

Nina

N. Try-ing to leave.

G. here?

Soprano

What are you do - ing here?

Alto

What are you do - ing here?

Tenor

What are you do - ing here?

Bass

What are you do - ing here?

Mrs. Van Dare

V. D.

What brought you here?

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

Try-ing to leave!

What brought you

cresc.

Nina

N.

You ask, who brought me?

here?

Yes, tell us who!

here?

Yes, tell us who!

here?

Yes, tell us who!

here?

Yes, tell us who!

Nina (to Mrs. Van Dare)

N. *You brought me!* Mrs. Van Dare *rit* She

V. D. *I brought you?*

p *rit* *p*

V. D. wax - es ver - y wit - ty, The po - lice will help her find a civ - il

V. D. tongue! Jack, call up the cit - y!

p

Chorus

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

Jack, call up the cit - y! The po - lice will help her find a civ - il

N. **Nina**

The po-lice? No, no! There's nothing I have done that's wrong! Oh

tongue!

tongue!

tongue!

tongue!

Allegro

f

N. please, Mis-ter Jack, you tell them so!

G. **Geraldine**

She calls him Mis-ter Jack!

She

She

She

She

g. 

Fa - mil - i - ar - i - ty

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

calls him Mis - ter Jack! She does not seem to

g. 

Fa - mil - i - ar - i - ty

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She does not seem to

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

lack! She called, she called, she called him Mis-ter Jack!

we fear,

we fear,

Some mys-ter-y is here we fear, But

Some mys-ter-y is here we fear, But

Yes, who can make it clear?

Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

who can make it clear? Yes, who can make it clear?

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Yes, who can make it clear?'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

His name, But

His name, But

She seems to know his name, his name,

She seems to know his name, his name,

The second system continues the musical piece. The vocal parts repeat the phrase 'His name, But'. The piano accompaniment continues with its harmonic support, featuring some melodic movement in the right hand and steady accompaniment in the left.

who'll ex - plain? Who'll ex - plain? Who

who'll ex - plain? Who'll ex - plain? Who

But who'll ex - plain? But who'll ex - plain,

But who'll ex - plain? But who'll ex - plain,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "who'll ex - plain? Who'll ex - plain? Who". The second pair of vocal staves has the lyrics "who'll ex - plain? Who'll ex - plain? Who". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. The piano accompaniment includes the lyrics "But who'll ex - plain? But who'll ex - plain,".

will ex - - plain? _____

will ex - - plain? _____

will ex - - plain? _____

will ex - - plain? _____

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "will ex - - plain? _____". The second pair of vocal staves has the lyrics "will ex - - plain? _____". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand playing a bass line. The piano accompaniment includes the lyrics "will ex - - plain? _____".

Allegro con moto Jack

J. *There's real-ly no-thing to wor-ry a-bout, No need of ac - ri -*

sempre stacc.

J. *mo - - ny; And now_ our lit - tle se - cret's out, She is, or was, our*

rit.

oress.

rit.

J. *To - ny.*

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

a tempo

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

now our lit - tle se - cret's out, She is, or was, our To - - ny.

rit.

Vivo

G. **Geraldine** *Animato*

T. **Thurston**

So then she is a thief!

Do be careful, pray!

Animato

cresc.

G. An hour since

V. D. **Mrs. Van Dare**

called up to say

An of - fi - cer

cresc.

Nina *rit.* *a tempo*

Geraldine

They want-ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

They want - ed you!

rit. *f a tempo*

N. want-ed me! but why? I'm in-no-cent of an-y wrong; Oh, let me die!

N. What have I done? What have I

Thurston

N. T.

done? And have you cause to doubt her?

And have you cause to doubt her?

Chorus

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

And have you cause to doubt her?

V. D.

Mrs. Van Dare

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

They have told us all a - bout her!

cresc.

V. D.

She is To - ny Co - lom - bo.

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

She is To - ny Co -

V. D.

A girl who, mas - que - rad - ing as a boy, is

lom - bo.

lom - bo.

lom - bo.

lom - bo.

lom - bo.

V. D.

want-ed as New York's clev'rest pick-pocket!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Pick-pock-et! Pick-pock-et!

Jenkins

Js.

You, then, took my watch and lock-et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

She took his lock - et!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

Who would think she'd dare? She seems so young and in - no - cent and fair!

cresc.

Nina

I took your lock - et? I? I? No! It is a lie!

Jenkins

A

ff

Jenkins

lie, my pet! Dear me, I am up - set!

Thurston (to Jenkins)

Be

rit.

Mrs. Van Dare

V. D. *'Tis true!*

J. *Jack (to Mrs. Van Dare)* *rit.* Be sure that what you say is true! A

T. care-ful that no wrong you do!

rit.

Nina

N. No,

J. *pick-pock-et— you?*

pp *molto cresc.*

N. no! I care not what the rest may say, But you, you must be-

ff

rit. *a tempo*

N. lievel I'd ra - ther they should take my life a-way, Than you should

N. think I could de - ceivel No, no! I care not what the

N. rest may say, But you, you must be - lievel

Più animato
Thurston

T. But can you tell us, then, what made You un - der-take this mas - que-rade?

N. *Nina*

I

rit.

Yes, tell us, then, what made You un-der-take this mas - que-radel

rit.

Yes, tell us, then, what made You un-der-take this mas - que-radel

rit.

Yes, tell us, then, what made You un-der-take this mas - que-radel

rit.

Yes, tell us, then, what made You un-der-take this mas - que-radel

molto rit.

cresc.

N.

swear, I swear I'm in - no - cent of wrong! I

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

No need of fool - ish tears un - til a fit re - ply you've made,

N. swear I've done no wrong!

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! What

Un - til a fit re - ply you've made! Then tell what made you

molto rit. made you un - der - take this mas - que - rade? _____

molto rit. made you un - der - take this mas - que - rade? _____

molto rit. made you un - der - take this mas - que : rade? _____

molto rit. un - der - take this mas - que - rade? _____

molto rit.

Nina *Allegretto*

Yes! I knew An-to-nio Co-lom-bo!

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

Ha ha ha ha! Ha ha ha ha! She

p *Allegretto*

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo! A

knows An-to-nio Co-lom-bo! She knows An-to-nio Co-lom-bo!

pp
A pret - ty tale, in - deed! for

pp
A pret - ty tale, in - deed! for

pret - ty tale, in - deed! For by that fact a - lone,

For by that fact a - lone,

pp

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!

by that fact a - lone Tho' seem - ing full of guile - less - ness, She does con - fess!

Tho' seem - ing full of guile - less - ness, She does con - fess!

Tho' seem - ing full of guile - less - ness, She does con - fess!

f



Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we

Thus has she shown Her guilt is deep, For we are known By com-pa-ny we



keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

keep, Yes, we are known by com-pa-ny we keep!

Nina

N. Pie-tro! Su-zet-tel! 'twas you who helped me bor-row To-ny's clothes!

Suzette

S. Yes, we_ Mrs. Van Dare

V.D. Not yet! A chance you'll have to tell what

Chorus

Animato Not yet!

V.D. each one knows Be - fore some ma-gis-trate or jus-tice of the peace!

Nina

N. No, no! not that! Oh, please! I am

V.D. Jack! tel-e-phone for an of-fi-cer!

N. not To-ny Co-lom-bo! I am Ni - na, on-ly

N. Ni - na! Please let me go a - way in peace!

N. Nina
I'm in-no - cent of wrong! I'm in-no-cent, I'm in-no - cent of

J. Jack

F. Franz

Oh, Ni - - - na!

Fair she seems! Fair she

Chorus

A chance they'll have to tell what each one knows! A chance they'll have to tell what

A chance they'll have to tell what each one knows! A chance they'll have to tell what

N. wrong! I'm in - no - cent! I've done no wrong!

J. Would I could be - lieve you've done no wrong!

F. seems! She's done no wrong!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

each one knows Be - fore some ma - gis - trate or jus - tice of the peace!

N. no wrong! I'm in - no - cent of

J. no wrong!

F. done no wrong! Fair she

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

ma - gis - trate or jus - tice of the peace! A chance they'll have to tell what

N. wrong! I'm in - no - cent, I'm in - no - cent of wrong! I'm in - no -

J. Oh Ni - - - - na! Would I could be - lieve

F. seems! Fair she seems!

each one knows! A chance they'll have to tell what each one knows, Be -

each one knows! A chance they'll have to tell what each one knows Be -

N. cent, I've done no wrong, no wrong!

J. you've done no wrong, no wrong!


F. She's done no wrong, she's done no wrong!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po - lice!

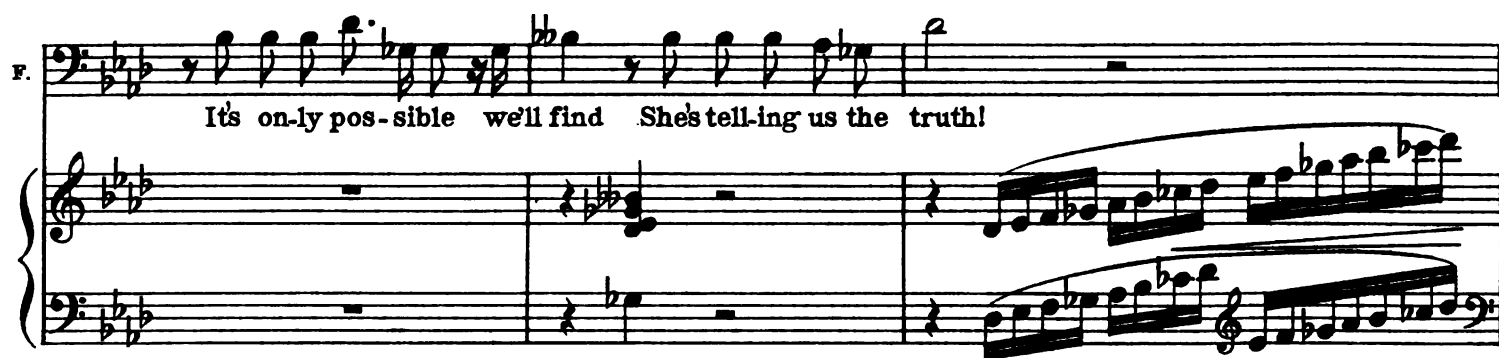
fore some magistrate or jus-tice of the peace! In the mean-time send for the po - lice!

Franz

Recit.

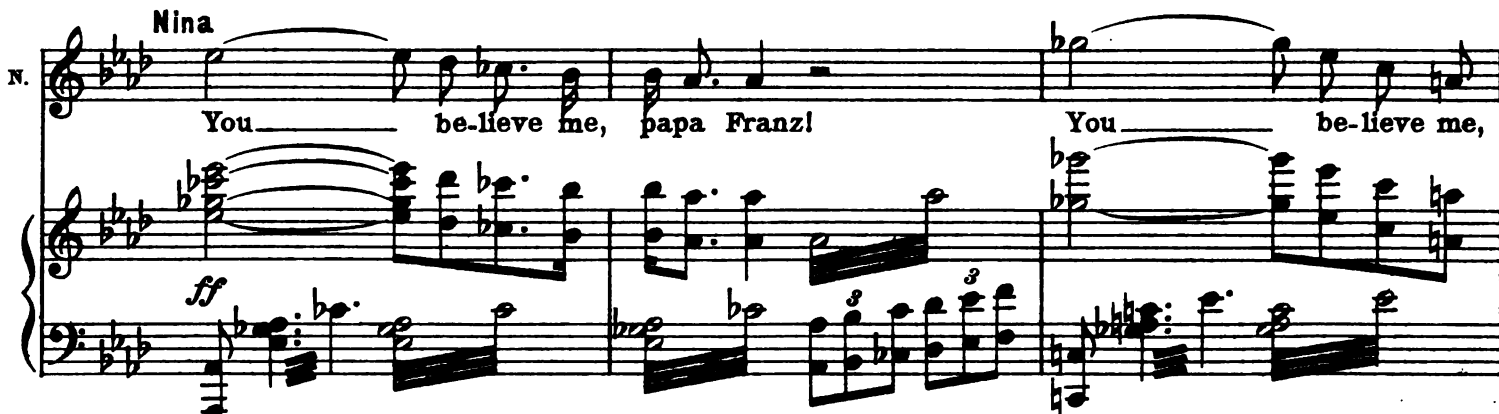
F. 

One moment! would it not be kind To re-mem-ber first her youth?

F. 

It's on-ly pos-sible we'll find She's tell-ing us the truth!

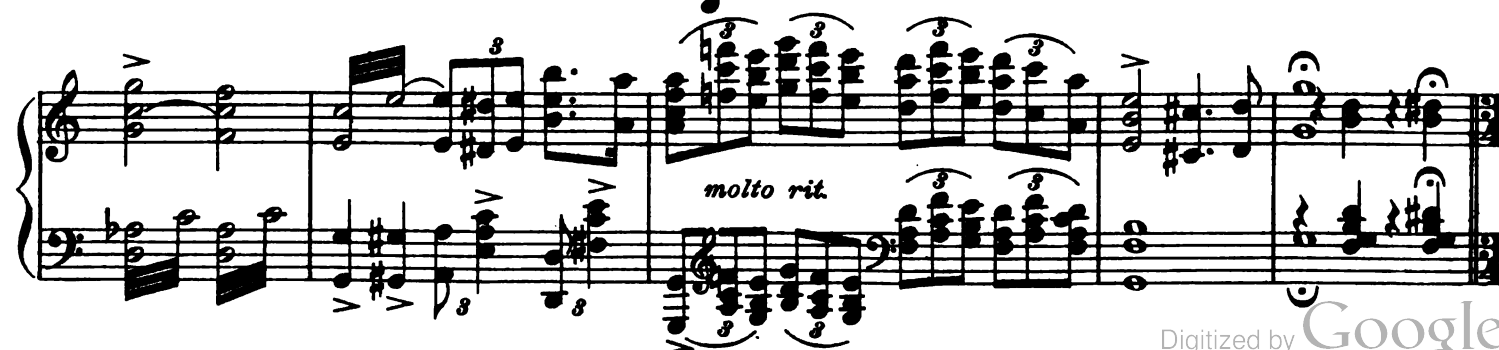
Nina

N. 

You be-lieve me, papa Franz!

N. 

You be-lieve me, papa Franz!



molto rit.

N. wrong! I'm in-no-cent, I'm in-no-cent of wrong! I'm in-no-

J. Oh Ni - - - - - na! Would I could be-lieve

F. seems! Fair she seems!

each one knows! A chance they'll have to tell what each one knows, Be-

each one knows! A chance they'll have to tell what each one knows Be-

N. cent, I've done no wrong, no wrong!

J. you've done no wrong, no wrong!

F. She's done no wrong, she's done no wrong!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

fore some magistrate or jus-tice of the peace! In the mean-time send for the po-lice!

Franz

Recit.

F.
 One moment! would it not be kind To re-mem-ber first her youth?

F.
 It's on-ly pos-sible we'll find She's tell-ing us the truth!

Nina

N.
 You be-lieve me, papa Franz! You be-lieve me,

N.
 papa Franz!

molto rit.

Valse lente

Franz

F. *Child-like she seems and ten - - der, Some one then must de - fend*

her; Such tears as these en - gen - - der Pit - - y,

pit - - y! Kind-ly then let me take her, Daugh-ter of

mine I'll make her, Nev-er will I for - sake her,

nev-er will I for - sake her.

molto rit.

Allegro agitato

Geraldine

G.

Think of the scan-dal You in-vite! A-dopt this van - dal? T's not

G.

right! For just as sure - - ly as you do, She'll bring dis - grace up-on you

N.

Nina

G.

too!

Animato

For just as sure - - ly as you do, She'll bring dis-grace up-on you too!

Chorus

For just as sure - - ly as you do, She'll bring dis-grace up-on you too!

For just as sure - ly as you do, She'll bring dis-grace up-on you too!

For just as sure - ly as you do, She'll bring dis-grace up-on you too!

Animato

N. dare — you thus re - vile me? How dare — you thus re - vile me?

N. I, bring dis - grace up - on him, who a - lone be - friends me? 'Tis

rit.

N. not e - nough that you despise and spurn me, But with in - sults

N. cru - el you must burn me! Gen - tle pit - y you re - fuse

N. me, But of dis - grace you nev - er shall ac - cuse me!

Nina
 N. In your pride you can - not hear my plead - ing. It is so you

Geraldine
 G. In our pride plead - ing, we can - not hear, we can-not

Jack
 J. In our pride un - heed - ing, we can - not hear, we can-not

Thurston
 T. They heed not her plead - - - ing, her _____

Franz
 F. They heed not your plead - ing, your _____

Chorus
 Fair she seems and ten - der in her plead - ing! Fair she seems and
 Fair she seems and ten - der in her plead - ing! Fair she seems and
 Fair she seems and ten - der in her plead - ing! Fair she seems and
 Fair she seems and ten - der in her plead - ing! Fair she seems and

S.
 show your gen-tle breed - - ing! But I swear! I swear it

A.
 hear__ her plead - - ing! She

J.
 hear__ her plead - - ing! Sol - emn - ly she

T.
 gen - tle plead - - ing! Sol-emn-ly she

B.
 — gen-tle plead - - ing! Sol-emn-ly she

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

gen - tle in her breed - - ing! One so fair, so fair we

N. on my moth - er's name! You shall re - mem - ber this day — with

G. swears up - on her mother's name! We shall re - mem - ber this day — with

J. swears! with shame! We shall re - mem - ber this day — with

T. swears! ————— We shall re - mem - ber this day — with

B. swears, she swears! We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day — with

would not dare to blame; We shall re - mem - ber this day

would not dare to blame; We shall re - mem - ber this day

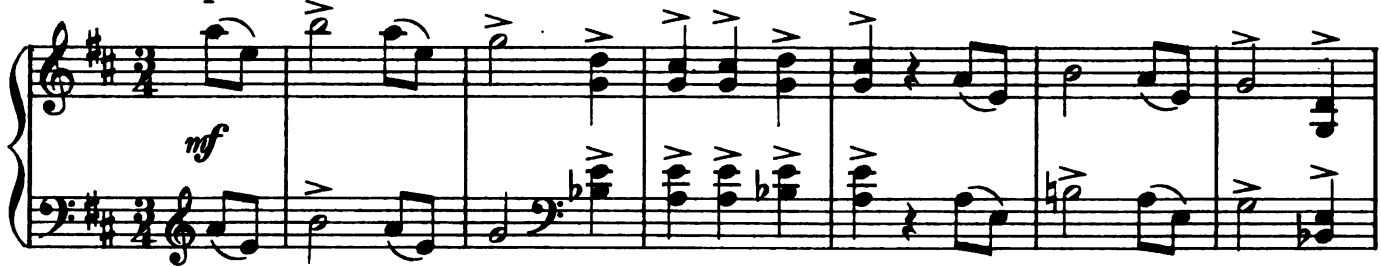


N. shame, with shame!
 G. shame, with shame!
 J. shame, with shame!
 T. shame, with shame!
 F. shame, with shame!
 shame, with shame!
 shame, with shame!
 with shame!
 with shame!

Opening Waltz

Thurston and Chorus

Tempo di Valse



Chorus

Men

May I see If for me You've a dance, dear?

Girls

Some un - en - gaged you will find, _____

Men

Two and four, And some more, Now's my

Piano introduction, measures 17-24. The music is in 3/4 time, key of D major. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece features a waltz rhythm with a mix of eighth and sixteenth notes.

Girls

Some un - en - gaged you will find, _____

Men

Two and four, And some more, Now's my

Piano introduction, measures 25-32. The music is in 3/4 time, key of D major. It begins with a mezzo-forte (mf) dynamic. The melody is in the right hand, and the bass line is in the left hand. The piece features a waltz rhythm with a mix of eighth and sixteenth notes.

Girls **Men**

chance, dear! Take all of them, I shall not mind! _____ Here's a

Girls

Two - step that you Promised me, dear. Pol - ka and waltz, if you

All

say. _____ I will take my pick, On - ly do be quick, For the waltz be -
You may take your pick, On - ly do be quick,

Servant

gins to play. Mis - ter Thurs - ton!

Girls and Men

Hail to a wan-d'rer re - turn - ing, Wel - come home! Wel - come home!

The musical score for 'Girls and Men' is in G major (one sharp) and 2/4 time. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *fz* (forzando).

Thurston

All

Thanks, for my heart has been yearn - ing! Wel - come home! Wel - come home!

The musical score for 'Thurston' and 'All' continues in the same key and time signature. The vocal line has a similar melodic structure. The piano accompaniment includes chords and a bass line. Dynamics include *fz* (forzando).

Much too long you've been un - heed - ing Friend-ship's call, friend-ship's call; News of your

The musical score for the third system continues in the same key and time signature. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *fz* (forzando).

trav-els! We're plead - ing: Tell us all!

The musical score for the fourth system continues in the same key and time signature. The vocal line features a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *rit.* (ritardando).

No 18

An American Beauty Rose

Thurston and Chorus

Tempo di Valse **Thurston**

Voice

I've seen the bow - ers That

Piano

ff *mf*

All

of - fer fair flow - ers To man! _____ Luck - y man! _____

Thurston **All**

Blos - som - ing Ca - thay Chri - san - the - mum path - way, Ja - pan! _____ Fair Ja -

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Thurston

pan! _____ Pome-gran-ate blush-ing in far - a-way Spain,

Corn - flow - er on the Rhine, _____ Lav - en - der this - ties that

cov - er the plain Where Lo - mond wa - ters shine. _____

Refrain
a tempo

Drow - sy pop - ples grow - ing Round a Con - go Isle: _____ Ru - by

p a tempo

lo - tus glow - ing On the sa - cred Nile; _____ I - ris blue and

blend - ing With I - tal - ian skies, _____ And the sham - rock gen - tly

bend - ing 'Neath a col - leen's eyes; _____ E - del - weiss a -

rit. *a tempo*

rit. *mf a tempo*

creep - ing Thro' its ice and snows; — Prim - rose shy - ly

peep - ing Where the Av - on flows; — Take them a - way In a

p cresc.

pp cresc.

grand bou - quet, To grace some king's re - pose, If you'll a - gree To

molto rit.

a tempo

molto rit.

ff a tempo

leave for me An A - mer-i-can Beau - ty rose! rose! —

1. 2.

f

fz

No. 19

The Latest Thing from Paris

Pietro and Suzette

Allegro

Voice

Piano

The musical score is written for four parts: Voice, Piano, Suzette, and Pietro. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The piano part begins with a forte (ff) dynamic and includes a section marked with a '5' and a dotted line, indicating a five-measure rest. The vocal parts for Suzette and Pietro enter with the lyrics: 'There's a dance they're do - ing now in old Pa - ree, Which seems to me the es - sence of glee,'. The piano accompaniment for the vocal parts is marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

Suzette

Pietro

There's a dance they're do - ing now in old Pa - ree, Which

seems to me the es - sence of glee,

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Suzette **Pietro**

Just the 'cut - est step you ev - er care to see: It's

Suzette

nei - ther valse nor glide, — No hop nor stride, But

CHORUS

just a bit of each of them And more be - side! Just for

staccato *ff*

Suzette and Pietro

fun, just for fun, Won't you show us how it's done? It's

p

quite ex-tr'or-di-na-ry, This lat-est dance from Pa-ree! You take a

cresc.

stride, then turn and glide, Then catch your ad-ver-sa-ry, And

mf

piv-ot and swing In-to a kind of mer-ry, air-y, gal-lop-y

thing, And all the time you're danc-ing you're sup-posed to sing: Tra-

mf

la la la la la la! tra la la la la la la! You twist and twirl, And

whiz and whirl, In fash-ion ac-ro-bat-ic; She bends o'er your

knee, You plant a kiss ec-sta-tic: Just take it from me, There's

some-thing do-ing when they dance in gay Pa - ree! *fz*

No. 20

The Dawn of Love

(Kiss Me and 'Tis Day)

CONCERT WALTZ

Nina

Tempo di Valse

Ahl

ahl

ahl

rit. *grazioso*

Night is gone; In the East the dawn Tints the

rit. *p*

sky with the prom - ise, prom - ise of day; Still in sleep, Wrapped in

slum - ber deep, Na - ture lies un - heed - ing Morn - , - ing's

a tempo

ten - der plead - ing, Deaf to love, Tho' the birds a - bove Try to wake her with

a tempo

mat - ins they sing. Ah! ah!

rit.

ah! ah! ah! A - wake, for your

rit.

king. Is in the East, and bids you rise,

legato

For your king is in the East, and bids you

(or)

rise! Ah! bids you a - rise, he bids you

rit. *a tempo*

rise; For your king awaits you there in the East - ern skies. So

cresc. *rit.* *a tempo*

a - rise! *Vivo*

Slow, la - zi - ly and slow, la - zi - ly and slow The

breez - es touch her, and lo, She sighs, dream-i - ly she sighs.

Ah! ah! dream-i - ly she sighs.

a tempo

Low, ver-y soft and low, ver-y soft and low, The

breez - es whis - per, O - pen your eyes, o - pen wide your eyes,

o - pen wide, o - pen wide your eyes! Then she

smiles, smiles back her greet - ing With lips yearn - ing, yearn - ing,

yearn - ing, yearn - ing lips, Lips that are meet - ing

Kiss - es burn - ing, burn - ing, burn - ing, burn - ing. Morn -

- ing has bro - ken, Love-ly Na - - ture has spo - ken; With -

animato
out you 'tis night, with - out you 'tis night; Kiss me, kiss me, kiss me,

kiss me, kiss me, and it is day,

'tis day!

No. 21. Finale

Chorus: "When a maid comes knocking at your heart"

Soprano
When a maid comes knock, knock, knock, knock, knocking at your heart,

Alto
When a maid comes knock, knock, knock, knock, knocking at your heart,

Tenor
When a maid comes knock, knock, knock, knock, knocking at your heart,

Bass
When a maid comes knock, knock, knock, knock, knocking at your heart,

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

There's no use in talk, talk, talk, or bid-ding her de - part;

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

For the on - ly lock, lock, lock that's proof a-against her charms Is the

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

old-en lock, is the gold-en lock, It's the lock that locks her in your arms.

New Love-Songs For Piano By

RUDOLF FRIML

Vision D'Amour (Love-Song)

Grade IV

Rudolf Friml

Moderato appassionato

Piano

f

a tempo

p dolce, legato

cresc.

accelerando

poco ritard.

pizz. rit.

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Amour Coquet (Vagrant Love)

Grade IV

Rudolf Friml

Andantino cantabile

Piano

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 3. Dance of the Moonlight
 4. Étude
- Love Messages. (5 pieces):
 1. Do You Remember?
 2. Hoping
 3. Fascinated
 4. Affectionately
 5. Overjoyed
- Moonlight on the Lagoon
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